

"LOST BOYS"

by

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"LOST BOYS"

1 EXT. PACIFIC OCEAN - NIGHT

1 *

CAMERA SKIMMING along the top of the water. Moonlight on the surf. Racing toward the beach where large bonfires burn. TITLES AND TITLE SONG.

CAMERA FLIES THROUGH FLAMES revealing:

2 THE SANTA CARLA BOARDWALK

2

This is the place where it's all happening on warm summer nights. MUSIC and NOISE. Arcades. Thrill rides. A brightly-lit Ferris wheel turning against a jet black sky.

3 INT. CAROUSEL

3

Spinning merrily. Loud CALLIOPE MUSIC. Young kids and teenagers occupy the horses and benches. A tough group of "SURF NAZIS" also ride. "My Beach, My Wave" on their T-shirts.

The LOST BOYS enter the carousel house. Cool kids in distinctive dress. Compelling; not threatening. They are DAVID, MARKO, PAUL, DWAYNE; David the obvious leader.

GREG, the head Surf Nazi, sits in one of the carousel's benches with his arm around his girl, SHELLY. He thinks he's King of the Boardwalk.. and doesn't like it one bit when Shelly casts an appreciative glance toward David.

David smiles back at her. Not flirting, just being chivalrous. Greg scowls and takes his anger out on Paul by tripping him as he goes by. An insult... a shove. David joins Paul. Surf Nazis join Greg. The Lost Boys close ranks. A major melee seems ready to erupt, when the ugly end of a nightstick is shoved against David's Adam's apple. A three hundred pound security GUARD is at the other end. The ride suddenly ends. CALLIOPE MUSIC STOPS. *

GUARD

I told you to stay off the boardwalk.

For an endless moment David's and the Guard's eyes lock in mortal combat. Neither one willing to give ground. Then David smiles.

DAVID

Come on, let's pull.

The Lost Boys begin to leave as the Guard turns to Greg and the Surf Nazis.

(CONTINUED)

3

CONTINUED:

3

GUARD

You too, off the boardwalk. And
don't come back!

Greg and the Surf Nazis grumble and leave. There is
bad blood between them and the Lost Boys, but both groups
hate the Security Guard more.

EXT. BOARDWALK - NIGHT (AERIAL SHOT)

CAMERA TRAVELS through the empty amusement park as the
lights go off systematically. CAMERA CONTINUES past the
rides to reveal:

4

LARGE, EMPTY PARKING LOT

4

The Security Guard approaches his lone car carrying his
lunch pail. Deadly quiet.

VAMPIRE POV SHOT

Zooming down on the Guard. A rush of air. High-pitched
SCREECHING. WHISPERING VOICES.

THE GUARD

looks up -- reacts for a split second -- and then he's
gone -- pulled UPWARD OUT OF FRAME so fast, he's just a
blur. Only his lunch box -- bouncing to the pavement
-- remains behind.

5

SHOTS OF GROTESQUE CARNIVAL IMAGES ON THE BOARDWALK

5

Clown faces bobbing. Dark images in the carousel.

6

EXT. DESERTED BEACH - NIGHT

6

WAVES LAP against the beach. Lonely and deserted. No
one around for miles.

All is quiet and still, until... WHOOSH! THUD!

THE GUARD'S BODY

falls from the sky and lands in the wet sand directly IN
FRONT OF CAMERA.

Horrible and bloodless. Sucked dry, like a deflated
balloon. CAMERA PULLS UP, UP, UP until the coastline is
visible to us. And NIGHT DISSOLVES INTO DAY.

7

EXT. SANTA CARLA COASTLINE - MORNING

7

Helicopter shot FINDS a beat up LAND ROVER pulling a
U-HAUL TRAILER.

*

*

LUCY EMERSON drives -- late thirties, sexy, warm, comfortable with herself -- a bit of a free spirit. SAM, 13, a victim of too many afternoons in shopping malls watching Bratpack movies, sits next to her in his trendy duds, suffering the foreign coastline with his large Malamute dog NANOOK.

MICHAEL, in his late teens, slumps in the back seat. He is a loner, an independent and not enjoying the ride.

LUCY

We're getting close...

SAM

What's that smell?

LUCY

(filling lungs)

Ocean air!

SAM

Smells like something died.

LUCY

'Guys, I know the last year hasn't been easy, but I think you're really going to like living in Santa Carla...

No reply. Her sons look unconvinced.

LUCY

How 'bout some music.

She turns on the radio to COUNTRY AND WESTERN.

SAM

Keep going.

She nexts finds an EASY LISTENING station.

MICHAEL

Keep going.

She next finds Donovan singing "Mellow Yellow."

SAM/MICHAEL

Keep going.

LUCY

(laughing)

Wait. From my era!
(sings along)

(CONTINUED)

SAM/MICHAEL

Keep going!

They all laugh as Lucy turns the dial to a CURRENT ROCK HIT and the boys relax.

THEIR POV - LARGE BILLBOARD

"Welcome to Santa Carla."

As they pass, only Michael notices what has been spray painted on the back of the sign: "MURDER CAPITAL OF THE WORLD."

MUSIC CONTINUES over:

9 EXT. SANTA CARLA - MORNING 9

ESTABLISH Summer/Fun atmos -- Bikinis, Surfers, Bikers, Colorful Locals, beach parking, etc.

HIGH SHOT soaks in boardwalk and surrounding area as CAMERA MOVES DOWNWARD finding Sam and Nonook in the crowd running to:

10 EXT. GAS STATION/SURF RENTAL/TRAMPOULINE RIDE 10

In the center of the action. Michael pumps gas into the Rover as Sam runs up to Lucy.

SAM

Mom, there's an amusement park right on the beach!

LUCY

That's the boardwalk, Sam.

SAM

Can we go, huh?

LUCY

Maybe later. Grandpa's expecting us.

Lucy is disturbed as she notices TWO RUNAWAY TEENAGERS RUMMAGING through a nearby garbage bin for something to eat. She and Sam are distracted however as they see Michael rolling his HONDA MOTOR BIKE from out of the U-Haul.

MICHAEL

I need to stretch my legs. I'll follow you.

(CONTINUED)

The Attendant gives Lucy five dollars in change. She hands it to Sam, indicating the Two Runaways.

LUCY

Tell them to get something to eat.

SAM

I thought we were poor.

LUCY

Not that poor.

Sam runs off as Michael starts his prize possession.

LUCY

Still mad at me?

MICHAEL

For what.

LUCY

For everything.

Michael can't deal with this and just roars his engine.

LUCY

If you want to check it out and meet us later it's okay.

Sam returns, having heard this.

SAM

What!? He can and I can't?! No fair!!

MICHAEL

That's okay, Mom. I can see it later. I'll help you unload.

Lucy seems pleasantly surprised by Michael's display of responsibility. She and Sam get in the Rover as the Runaways shout to them.

RUNAWAY

Hey, thanks, lady.

LUCY

(to Runaways)

Use some of it to call home.

(to Sam as they

pull out)

Those kids look like me twenty years ago.

(CONTINUED)

SAM

When you ran away from home, hitch-hiked to Berkeley, spent the night in Golden Gate Park and begged for spare change in the morning?

LUCY

You've heard this story before?

SAM

So many times, I'm starting to think it happened to me.

EXT. GRANDPA'S HOUSE - DAY

A long winding road leads to the old lodge-like funky house. The Land Rover pulls up followed by Michael on his motorbike.

GRANDPA, a rugged individualist wearing old denims, Indian mocassins, long grey braid down his back, is a lifeless form on the front porch. Lucy and sons approach.

MICHAEL

He looks dead.

LUCY

He's just a deep sleeper.

MICHAEL

He's not breathing, Mom.

Lucy becomes concerned as she feels his head.

SAM

If he's dead can we move back to Phoenix?

Before Lucy and Michael can belt Sam, Grandpa opens his mischievous eyes.

GRANDPA

Playin' dead... and from what I heard, doin' a damn good job of it, too.

Michael and Sam exchange weird looks as Lucy hugs her father.

INT. GRANDPA'S LIVING ROOM - DAY

Large, lodge-like; funky leather furniture and Indian blankets. Michael carries in his BARBELLS while Sam struggles with his MAMMOTH COLLECTION OF COMIC BOOKS.

(CONTINUED)

12

CONTINUED:

12

MICHAEL

This is kind of a cool place.

SAM

Sure. Stuffed Moose and Indian
mocassins. I always wanted to live
like "Little House on the Prairie".

*
*
*

MICHAEL

Will you give Mom a break?

Sam follows Michael into the...

13

KITCHEN

13

As Michael, about to put his barbells down on back porch,
pumps a few times for good measure.

SAM

What's wrong with this picture?
No T.V.... Have you seen a T.V.?
No T.V. means no MTV?

*
*
*

MICHAEL

Hey, Sam, we are flat broke.

(

SAM

Even poor people have T.V.s.

14

EXT. GRANDPA'S HOUSE

14

Nanook dashes about discovering nature, while Grandpa
helps Lucy unload the U-Haul.

GRANDPA

Lucy, you're the only woman I ever
knew didn't improve her situation
by getting divorced.

LUCY

A big legal war wasn't going to
improve anybody's situation. We've
all been through enough. Besides
I was raised better than that.

*

She hugs him, accidentally pulling on his braid.

GRANDPA

Ouch, my hair...

LUCY

When I dressed like that, you
threw me out of the house.

*

(MORE)

(CONTINUED)

14

CONTINUED:

14

LUCY (CONT'D)

I used to hate your short hair
and your uptight suits... then I
went ahead and married one...
and look at you. We're still
out of synch.

*
*

15

INT. AN UPSTAIRS BEDROOM

15

Sam is stacking his comic book collection on the shelves
when Michael enters.

SAM

(sarcasm)

Flannel sheets! I knew something
would cheer me up.

*
*
*
*

MICHAEL

This room is mine.

SAM

I was here first.

MICHAEL

Okay. I'll flip you for it.

Sam can see it's his only chance.

SAM

Okay...

Michael smiles, grabs Sam suddenly and "flips" him upside
down. Michael is laughing, but his tone changes dramati-
cally when Sam reaches out, grabs hold of Michael's crotch
and squeezes hard. Michael drops Sam.

MICHAEL

Owww! You little shit!

Sam is out the door as Michael pursues.

16

DOWN THE STAIRCASE THROUGH THE LIVING ROOM

16

Sam yells to Lucy, who is outside.

SAM

Help me, Mom. Help.

LUCY

Soon.

Sam tears open a pair of old sliding doors and runs into:

17 THE OLD BAR

17

Stuffed animals of all kinds staring down at him: Squirrels, birds, cats, etc. Also, boxes of eyes, pelts, hides, wooden animal forms. In other words, all the equipment and accouterments of a taxidermist.

MICHAEL

dashes in. Both boys stare in wonder.

The whole scene is very weird. Suddenly a voice from behind.

GRANDPA

Rules!

Both boys jump, Grandpa is behind them.

GRANDPA

Got some rules around here.

18 INT. KITCHEN

18

Grandpa opens the refrigerator revealing a shelf with a cardboard flap on it reading: "Old Fart."

GRANDPA

Second shelf is mine... keep my root beers and double-thick Mint Oreo cookies there... Nobody touches the second shelf...

Grandpa closes the door as Michael notices something out the window, as they follow Grandpa back towards the living room. Michael points to a small marijuana crop growing outside. Sam is puzzled but Michael makes a "smoking a joint" gesture.

19 LIVING ROOM (CONTINUOUS)

19

They follow Grandpa.

GRANDPA

When the mailman brings the T.V. Guide on Wednesdays, sometimes the corner of the address label will curl up... You'll be tempted to peel it off. Don't. You'll end up rippin' the cover and I don't like that...

He disappears into the Taxidermy.

GRANDPA

... And stay outta here.

(CONTINUED)

19

CONTINUED:

19

SAM

You have a T.V.?

GRANDPA

No, I just like to read the T.V. Guide. Read the T.V. Guide, you don't need a T.V....

EXT. GRANDPA'S HOUSE - NIGHT

Estab. shot.

INT. LIVING ROOM

Nannok watches as Sam hooks up the stereo system.

20

INT. THE KITCHEN - NIGHT

20

Michael helps Lucy with the dinner dishes.

MICHAEL

I'll get a job.

LUCY

School's only two weeks away.

MICHAEL

I was thinking of not going back to school.

Lucy tries to take this news coolly. MUSIC BLASTS FROM THE OTHER ROOM as Sam rushes in.

SAM

It's working. Come on, Mom, this is one of your albums. Pony Time.

Sam grabs Lucy's hand and pulls her away from the sink, dancing wildly. Lucy and Sam try to include Michael, but he's embarrassed.

21

EXT. BEACH IN FRONT OF BOARDWALK - NIGHT

21

Michael and Sam walk across the beach, around the burning bonfires. The beach is crowded. Greg and the Surf Nazis hang out. It is all very strange and exciting to Sam and Michael who make their way toward the lively boardwalk. Sam fusses with his "moussed" hair and trendy clothes.

SAM

Wanna change my hair, my clothes, my face.

(CONTINUED)

21

CONTINUED:

21

MICHAEL

Will you stop worrying about
your clothes.

*
*

SAM

Just because you get yours by
the pound...

*
*

They go up the stairs near the bandstand. A LOUD ROCK GROUP performs. The crowd and action are exciting. Michael and Sam make their way through the young people. Michael suddenly sees:

STAR

A heart-stopping young beauty. Different from anyone in the crowd, listening to the music and even though she's with LADDIE, 10, a sweet-faced but sad boy, she seems alone. As the MUSIC BUILDS, she suddenly feels Michael's gaze and their eyes meet. She is a person looking for a friend. Michael smiles. Star wants to smile back, but she can't, and reaching for Laddie, disappears through the crowd. Michael grabs Sam and follows.

*

22

EXT. SANTA CARLA PIER - NIGHT

22

In view of the boardwalk, but quite a distance away. Lucy, in a soft summer skirt and blouse walks on the busy pier; restaurants, souvenir stores, boat rentals, etc. A "brain dead" ex-hippie is preaching; ranting and raving. Lucy falls in step for a moment with a TOURIST COUPLE who are smiling over the ex-hippie.

LUCY

I think I dated that guy.

The couple chuckle and disappears in the crowd as Lucy comes across a kiosk with dozens of local ads for apartments for rent, fishing boats, seminars, and many flyers with missing children. Being added to this is a xeroxed flyer with a picture of the heavyset Security Guard we saw killed. "MISSING" in large black type over his photo. This is being placed there by his WIFE AND TWO CHILDREN.

Lucy passes the sad woman and their eyes meet for a second. Lucy notices a "HELP WANTED" SIGN in a restaurant window. As she goes to inspect it however, she suddenly becomes aware of a YOUNG BOY looking very lost in the middle of the summer crowd.

23

POV OF LUCY

23

tending to the child.

(CONTINUED)

This is through a store window looking out onto the pier with the boardwalk in the distance. A BUZZER SOUNDS.

AND POV MOVES TO THE DOORWAY OF A VIDEO STORE.

as the LOST BOYS enter aggressively.

These POV's belong to MAX, the tall good-looking friendly owner of VIDEOMAX, a trendy video/souvenir store with banks of TV MONITORS filled with rock and cartoon images. THORN, Max's large dog growls. Max is also unhappy with the appearance of the LOST BOYS in his store, who seem only interested in causing trouble and cruising the attractive YOUNG BLACK CASHIER. Max is just about to deal with them, when the BUZZER SOUNDS again, and Lucy enters with the child. *

LUCY

This boy seems to be lost.

David and the Lost Boys watch Lucy and the child. Max is delighted to see Lucy in his store.

LUCY

I thought maybe his parents might be in here?

Max is just about to help Lucy when a frantic YOUNG MOTHER comes dashing into the store.

MOTHER

Terry... Oh, thank God... I was so worried...

She grabs the child, effusively thanking Max and Lucy. Max gallantly hands a lollipop to Terry as the mother thanks them some more and leaves. Max hands Lucy a lollipop next.

LUCY

No, thanks.

She smiles as the Lost Boys shuffle past heading for the door. Max speaks to David.

MAX

I told you not to come in here anymore.

David smiles his smile and leaves with his guys. Max sees Lucy watching him.

MAX

Wild kids.

(CONTINUED)

23

CONTINUED: (2)

23

Outside David and the guys get on their bitchin' bikes and peel out.

LUCY

Oh, they're just young. We were that age, too, once. Only they dress better.

MAX

A generous nature. I like that in a person. My name is Max. This is Thorn.

LUCY

Lucy.

MAX

So what can I help you find tonight, Lucy? We've got it all. Best selection in Santa Carla.

LUCY

I'm not looking for a tape. What I need is --

MAX

-- a job.

LUCY

Do I look that needy?

24

EXT. BOARDWALK - NIGHT

24

Michael walks briskly past the rides through the crowds. Sam has trouble keeping up as they turn down an alley.

SAM

Where are we going?

MICHAEL

Nowhere.

SAM

Then what's our rush? You're chasing that girl, why don't you just admit it? I'm at the mercy of your sex glands!

MICHAEL

Don't you have something better to do than follow me around all night?

Then, Sam realizes that he's standing directly in front of a GREAT SECOND-HAND COMIC BOOK STORE.

(CONTINUED)

24

CONTINUED:

24

SAM

As a matter of fact, I do.

With that, Sam walks away from Michael. And Michael continues his search alone.

25

INT. COMIC BOOK STORE

25

Weirdness hangs in the air. Sam enters. It seems empty. Sam begins to examine the treasure trove of comics when he suddenly becomes aware of TWO TEENAGERS, EDGAR and ALAN -- tough little dudes in fatigues with cold eyes -- victims of too many Chuck Norris movies. They are busy stacking old comics on the racks from cardboard boxes. They are the FROG BROTHERS.

SAM

You can't put the Superman D.C.
#3400 series with the #500's...
it's a different artist.

The Frogs just look death at him, but Alan notices something.

ALAN

(to Edgar)

He's right.

They begin to correct their mistake, as Sam speaks again.

SAM

And these Archies should be over
here with the Richie Rich's.

EDGAR

Where the hell are you from,
Krypton???

SAM

Phoenix actually and these
Bullwinkle and...

ALAN

Just passing through Santa Carla?

SAM

No, I'm a resident as of today
and you'll probably be seeing a
lot of me... I've been collecting
comic books all my life...
perhaps you'd like to see my
collection?

Alan looks to Edgar as Edgar pulls a comic from the shelf.

(CONTINUED)

25

CONTINUED:

25

EDGAR

If you're gonna live around here,
then here's one you don't wanna
be without.

He hands Sam a comic entitled Vampires Everywhere.

SAM

I don't like horror comics.

ALAN

This one could save your life.

26

EXT. THE BOARDWALK

26

Michael is on Star and Laddie's trail. He keeps pace with her, walking a safe distance behind. She becomes aware of him. She looks over her shoulder -- then suddenly stops.

STAR

Are you following me?

MICHAEL

Well, I...

STAR

Did you want to talk to me?

MICHAEL

Well... yeah. Sure.

STAR

Okay. Talk.

MICHAEL

I just wanted to... I, uh...

Sam rushes up carrying his comic.

SAM

Mom's here.

Laddie notices the vampire comic.

SAM

Let's go.

STAR

(very sweetly)
Nice talking to you.

She smiles and walks away.

27

EXT. BOARDWALK ENTRANCE - MINUTES LATER

27

Michael argues with Lucy as Sam climbs into the Rover.

MICHAEL

It's early. Why do we have to go home?

LUCY

Bring your own wheels tomorrow night and you can stay as long as you want... well 'til eleven thirty maybe.

MICHAEL

I'll hitch.

LUCY

Oh, no, you won't.

SAM

Mom, you hitched all the way to Berkeley once, remember?

MICHAEL

Mom, just give me five more minutes. Just five minutes, okay?

Lucy nods as Michael dashes off into the crowd.

SAM

He met a girl.

LUCY

I guess no one cares that I got a job.

SAM

I do. Congratulations, Mom.
(beat)
Can we get a T.V.?

*
*

28

EXT. ANOTHER PART OF THE BOARDWALK

28

Michael rounds the turn and stops short:

Star and Laddie are surrounded by the Lost Boys. Michael feels upstaged. The Lost Boys look his way -- but there is nothing threatening in their expressions.

They all have motorcycles. They climb on and GUN their engines. Star climbs on behind David, putting her arms around him. Surf Nazis give the Lost Boys a hard time as the Lost Boys roar away.

*
*

Michael is left standing alone. Star smiles as she disappears into the night.

*

28A EXT. SANTA CARLA CLOCK TOWER (center of town) - EARLY MORNING 28A

29 EXT. BEACH IN FRONT OF BOARDWALK - EARLY MORNING 29

The bonfires from the previous night are smoldering in the morning haze. Runaway kids sleep on the beach.

30 EXT. GAS STATION/SURF RENTAL/TRAMPOLINE RIDE - EARLY MORNING 30

Michael on his bike, Sam on the back talk to the OWNER OF THE PLACE.

MICHAEL

Know of any jobs around here.

OWNER

Nothing legal.

Michael gives him a dollar for gas.

OWNER

Try the beach.

31 EXT. BEACH - LATER 31

Michael works picking up crap from the beach. He notices the runaways and the seedy life they are living, Sam comes from the boardwalk.

SAM

There are no malls and no cineplexes in Santa Carla. No MTV and now, no malls. I will never again know of anything hip that is happening anywhere.

MICHAEL

Go for a swim... you know before there were malls there was "like the ocean".

32 EXT. OCEAN 32

SHOTS OF SURFING, SEALS, ETC.

SAM

dealing with the waves, as the SURF NAZIS explode into the ocean paddling out on their boards, almost hitting Sam.

GREG

Hey, dude. My beach my wave!

They paddle off laughing as Sam eats saltwater.

32A EXT. BEACH - LATE AFTERNOON

32A

Michael, bathed in sweat, stacks sandbags from a truck along with some other young guys. He suddenly sees a blonde in the distance. For a moment he thinks it's Star, but when she turns, it's not her.

33 INT. THE VIDEO STORE - DUSK

33

Lucy's first day on the job. MARIA, the hot-looking black cashier, shows Lucy the ropes.

MARIA

I'd be out on the street if it wasn't for Max. Nobody would'a given me a job the way I looked when I walked in here.

LUCY

I haven't seem him all day.

MARIA

He only comes in nights. He's busy opening another store in Los Gatos. Much bigger than this one.

Lucy sees Michael and Sam drive up on Michael's Honda. She goes out to meet them.

34 EXT. VIDEO STORE

34

Sam leaps off the motorbike. Michael GUNS the engine.

MICHAEL

See you later.

LUCY

I get off in another twenty minutes. I thought maybe we'd all get a bite together.

MICHAEL

I've got plans...

He hands her some money.

LUCY

What's this?

MICHAEL

I got a job...

SAM

He's a garbage man.

Lucy hands him the money back.

(CONTINUED)

34

CONTINUED:

34

LUCY

You earned it, Michael, it's
yours.

She is proud of him and concerned at the same time. He
reluctantly takes the money as he peels off.

35

EXT. THE BOARDWALK - NIGHT

35

Michael is purchasing a BLACK JACKET from the PUNK STORE
on the Boardwalk. He likes his reflection. It's the
kind of jacket the Lost Boys would wear. CAMERA TRAVELS
with him as he gets into his new attitude. He stops near
an EAR PIERCING CONCESSION and actually considers it.

STAR (O.S.)

It's a rip-off.

Michael is floored to see Star standing behind him.

MICHAEL

Hi...

STAR

If you want your ear pierced,
I'll do it.

He follows her as they move along the busy Boardwalk.

MICHAEL

What's your name?

STAR

Star.

MICHAEL

Oh. Your folks, too, huh?

STAR

What do you mean?

MICHAEL

Ex-hippies. My mom was one. I
came this close to being called
Moon Child, or Moon Beam or
something.

(beat)

But Star's great. I like Star.

STAR

Me, too.

MICHAEL

I'm Michael.

. (CONTINUED)

35

CONTINUED:

35

STAR

Michael's great. I like Michael.

Michael smiles awkwardly at Star's playfulness. For a moment they walk in silence.

STAR

I guess you're new around here.

MICHAEL

Sort of. We used to come here summers when I was kid. Now we're here on a permanent basis.

She seems pleased by that news. Michael gives her a look. He can't believe his good fortune.

MICHAEL

Are you hungry? Wanna get something to eat?

STAR

Okay.

36

EXT. BOARDWALK PARKING AREA - NIGHT

36

As Michael and Star approach Michael's Honda, the Lost Boys arrive on their motorcycles. Laddie sits behind Paul. David is astride a THROBBING TRIUMPH. Michael looks uneasy; out-classed and out-numbered.

DAVID

(to Star)

Where you going?

STAR

For a ride.

DAVID

(glancing at Michael)

With him?

STAR

Yeah.

David GUNS his engine, then lets it REV BACK DOWN.

DAVID

(to Michael)

I'm David.

(indicates the others)

Paul... Dwayne... Marko.

(CONTINUED)

36

CONTINUED:

36

Laddie speaks up, having been passed over.

LADDIE

Hi... I'm Laddie.

STAR

This is Michael.

Silence. Nobody moves, but glances are exchanged all around.

MICHAEL

(to Star)

We still going?

DAVID

Honda 250, huh?

MICHAEL

That's right.

DAVID

C'mon, Star. Climb on.

MICHAEL

Star?...

She gives Michael an apologetic look, then climbs onto the motorcycle behind David.

DAVID

Know where Hudson's Bluff is?
Overlooking the point?

David again GUNS his ENGINE and Michael gets his meaning.

MICHAEL

I can't beat your bike. *

DAVID

You don't have to beat me, Michael.
(pause)
Just-try to keep up.

37

EXT. BOARDWALK STEPS

37

The motorcycles BOUNCE down the steps and hit the beach.

38

EXT. THE BEACH

38

Now they pick up speed as they spin out from the boardwalk, spraying sand into the air and REVVING their ENGINES.

People on the beach turn to look as the motorcycles ROAR by, heading for a more deserted section of sand.

- 39 AERIAL VIEW 39
- Of ALL FIVE MOTORBIKES weaving between the ROARING BONFIRES.
- 40 CLOSE SHOTS - THE LOST BOYS 40
- Their faces are alive with the excitement and the thrill of the ride.
- 41 CLOSE ON MICHAEL 41
- Cautious. Worried. Doing his best to keep up.
- 42 EXT. THE SHORELINE 42
- The motorcycles speed through the surf.
- 43 ANOTHER ANGLE 43
- They head for the pier at full speed. The thick wooden pilings present a hazardous obstacle course. Michael SKIDS and slows down.
- The Lost Boys do just the opposite. They increase their speed as they approach the pilings.
- 44 EXT. BENEATH THE PIER 44
- David and the others thread their way between the pilings at breakneck speed -- executing turns and avoiding collisions in a way that doesn't seem possible.
- 45 MICHAEL 45
- travels through the pilings, trying to keep up.
- 46 EXT. DUNE-FILLED BEACH 46
- An area of gently rolling sand dunes. A bonfire burns beside one of these dunes. We HEAR the THUNDEROUS RUMBLE of approaching motorcycles and one-by-one the Lost Boys sail off the edge of the dune -- fly through the flames of the bonfire -- and land upright on the beach below.
- MICHAEL
- is the last one to try this. He's determined not to chicken out. He speeds up the dune -- flies through the flames -- and hits the beach. He almost falls -- but immediately rights himself.
- Star looks back from her position behind David and gives him a smile. The Lost Boys also favor him with approving looks.

47

EXT. RAILROAD TRESTLE

47

Michael and the Lost Boys -- silhouetted against the night sky -- speed across the trestle.

48

MICHAEL AND DAVID

48

now travel side-by-side. Star's hair blows in the wind. She reaches out her hand toward Michael. Michael reaches out his. Their hands touch for a moment -- then David turns to Michael.

DAVID

(shouting above the
noise of the WIND
and the MOTORS

Now we race!!

David smiles -- and speeds ahead. Michael takes off after him.

49

EXT. HUDSON'S BLUFF - NIGHT

49

David's Triumph streaks across the flat surface of the bluff. Michael is not far behind.

MICHAEL'S POV

The bluff terminates in a shear five hundred-foot drop into the CRASHING SURF below. And it's coming up fast.

DAVID

ROARS toward the abyss, seemingly heedless of the peril that lies before him.

MICHAEL

begins to show fear. It's as if he's going to shoot off the edge of the world. He brakes and spins out, nearly losing control of his bike, sliding toward edge.

DAVID

BRAKES! The tires lock and the TRIUMPH SKIDS to a stop.

CLOSE ON TRIUMPH'S FRONT TIRE

Hanging slightly over the edge of the bluff. The PACIFIC OCEAN CRASHES POWERFULLY against the moon-lit rocks below.

MICHAEL

slides next to him, slightly over the edge.

50

FULL SHOT - THE BLUFF

50

The other boys now arrive on their motorbikes. David calmly climbs off his bike. Michael explodes and punches him. The other boys fall silent. Star looks to Laddie. Michael prepares for David's retaliation, but David surprises everyone by smiling his irresistible smile at Michael.

DAVID

How far you willing to go, Michael?

51

EXT. BLUFF FROM THE OCEAN'S POV

51

A beautiful magic spot. David, Michael, Star and the others climb down old condemned wooden stairs, passing huge signs on old rusted pilings reading: "CONDEMNED," "UNSAFE," "UNLAWFUL TO GO PAST THIS POINT." The group presses on toward a LARGE OPENING IN THE ROCKS.

52

INT. CAVE

52

The group enters and Michael can't believe his eyes.

A VICTORIAN HOTEL LOBBY

has seemingly dropped through a crack in the earth. It is tilted and broken, but nearly intact: Front desk, lobby mural; wrought-iron elevator, and more.

Shafts of moonlight shoot down from cracks in the ceiling.

DAVID

This was the hottest resort in Santa Carla back about eighty years ago. Too bad they built it right on top of the San Andreas fault.

(beat)

In 1906, when the big one hit San Francisco, the ground opened up and this place took a header into the crack.

PAUL

Man, you wouldn't believe the cool stuff we've found in here.

Michael glances at Star.

STAR

C'mon, Michael. I want to go.

DAVID

No. Stick around.

MICHAEL

We were gonna grab some food.

(CONTINUED)

52

CONTINUED:

52

DAVID

Good idea.

(turns)

Marko. We're hungry.

Marko nods and leaves.

DAVID

See? All you gotta do is ask.

(lights up a
joint)

How about an appetizer?

David takes the first hit, then passes it to Michael.
Star seems troubled.

53

INSERT - VAMPIRES EVERYWHERE HORROR COMIC

53

*

54

INT. SAM'S BEDROOM - NIGHT

54

Sam is lying in bed reading as Lucy enters.

*

LUCY

Ten o'clock. Lights out.

*

Lucy opens the closet and throws a few items inside, then
walks away.

SAM

Mom.

She closes the closet door.

LUCY

I can't sleep with the closet
door open, either. Not even a
crack.

(pause)

Your father doesn't mind, though.
It could be wide open for all he
cared. I think one of the reasons
I divorced him was because he
never believed... in the horror...
of the closet monster!

GRANDPA (O.S.)

Closet monster!?

Taken by surprise, Lucy and Sam yelp like a pair of
scared puppies.

LUCY

Dad! Don't sneak up on people
like that!

(CONTINUED)

54

CONTINUED:

54

GRANDPA

It's called the Indian walk.
Walkin' without makin' a sound.

Grandpa is holding something behind his back.

GRANDPA

Brought you a little somethin' to
dress up your room with, Sam.

Grandpa reveals what's behind his back: A grotesque
stuffed woodchuck. Raised up on its hind legs. Teeth
exposed. Very ugly, indeed.

Lucy and Sam hide their revulsion as Grandpa proudly
places the monstrosity on the dresser.

SAM

Thanks, Grandpa...

GRANDPA

Lots more where he came from.

LUCY

Lights out, Sam.

SAM

Soon as I finish this comic. Okay?

54A

HALLWAY

54A

Lucy turns on the wall heater as she and her father walk
down the hall.

GRANDPA

So how you doin'?

LUCY

Okay I guess. Things are moving
so fast on the planet it takes
nerves of steel just to be a
neurotic.

GRANDPA

How's the job?

LUCY

It's a job.

GRANDPA

How's your boss?

LUCY

Max. Oh, do you know him.

(CONTINUED)

54A CONTINUED:

54A

GRANDPA

Let's just say I got my eye on
him.

54B INT. SAM'S BEDROOM

54B

INSERT: "Hounds of Hell" part of "Vampires Everywhere".
A ferocious dog jumps out salivating.

SAM

tries to finish his comic. But he can't concentrate.
The woodchuck seems to be staring at him. Finally, Sam
leaps out of bed, grabs the woodchuck and puts him in
the closet. SLAMMING the door tightly.

55 INT. LOBBY/CAVE - NIGHT

55

MUSIC IS PLAYING from a ghetto blaster. Very loud. Very
hypnotic. Dwayne makes graceful moves with a skateboard
beneath his feet. Everyone is very mellow; very dreamy.

MICHAEL

(to all)

Where are you guys from?

PAUL

We're from right here.

MICHAEL

I mean, where do you live?

DWAYNE

Right here.

MICHAEL

Where are your people?

PAUL

Is he talking parents?

DWAYNE

(laughing)

What are they?

The others laugh, too. Michael looks confused.

DAVID

We do what we want, Michael. We
have complete freedom.

(beat)

Nobody knows about this place...
and nobody knows about us.

(CONTINUED)

55

CONTINUED:

55

Michael is intrigued -- and David sees it. He steps closer to him.

DAVID

Freedom, Michael. No "people".
No rules.

(smiles)

Wanna be our brother, Michael?

Marko suddenly arrives bearing cartons of take-out food.

MARKO

Chow time!

David takes the cartons from his hand.

DAVID

Chinese! Good choice.

He pops the lid on one of the cartons and approaches Michael with it.

DAVID

Guests first.

Michael hesitates.

DAVID

It's only rice. Don't you like
rice? 300 million Chinese people
can't be wrong.

Michael takes the carton warily and David immediately turns his back on him, passing out food to the others.

Michael takes a mouthful of rice using the plastic spoon provided. The others begin to eat as well.

DAVID

So how do you like those maggots,
Michael?

MICHAEL

What?...

DAVID

You're eating maggots. How do
they taste?

Michael looks at his food.

56

CLOSE ON THE CARTON

56

A thousand wiggling maggots, squirming and sliding over
each other.

57

MICHAEL

57

spits out his mouthful in horror and revulsion and throws the carton to the ground.

But as the carton spills out, we see that it is just rice after all.

The boys LAUGH UPROARIOUSLY. Michael looks mortified. Star gets to her feet.

STAR

Leave him alone.

DAVID

Sorry, Michael. No hard feelings, huh?

(offers a new
carton of food)

Here. Try these noodles.

Michael looks at the noodles and his expression turns to one of disgust.

MICHAEL

Worms!

58

CLOSE ON THE CARTON

58

A hundred squirming bloodsuckers!

59

BACK TO SCENE

59

DAVID

Worms?...

David tilts back his head and pours the contents of the carton into his mouth. The slimy bundle of worms slides slowly across his lips.

Michael looks on with a sick expression. He grabs David's arm.

MICHAEL

Don't! Stop!

DAVID

Why?

(beat)

They're only noodles.

David shows Michael the carton again. And sure enough, they are only noodles. Michael is baffled. The boys have a good, long laugh at his expense.

STAR

That's enough!

(CONTINUED)

59

CONTINUED:

59

The laughter dies down as a NEW SONG comes on the radio. It's apparently a favorite of the Lost Boys because the MUSIC is immediately TURNED UP LOUD and all thoughts of Michael seem to be forgotten.

Everyone begins to move to the music. Star encourages Michael to dance with her. He's feeling the effects of the joint he smoked and his balance is a little off. His head is spinning.

During all this, David has located a bottle of wine. He pours some into a paper cup and offers it to Michael. Michael is about to drink when Star holds his arm.

DAVID

You want to be one of us huh?

STAR

(softly)

Don't, Michael. You don't have to. It's blood!

Michael examines the contents of the cup and smiles knowingly. He's not falling for any more tricks.

MICHAEL

Good joke, blood.

Michael brings the cup to his lips and drinks. The Lost Boys watch him carefully. Wine drips from the corner of his mouth. But it looks more like blood than anything else.

Michael lowers the cup. The room is spinning around him. Suddenly: SLOW-MOTION. DREAMY MUSIC.

THE CAMERA TAKES OFF

whirling up into the air so that our VIEW of the lobby is now from HIGH ABOVE.

60

INT. MICHAEL'S BEDROOM - NEXT DAY

60

Michael cringes in his sleep, as Sam invades his bedroom from their common bathroom.

SAM

Michael, come on. It's after noon already.

Sam yanks open the blinds.

MICHAEL

Oh shit. I was supposed to be at work at seven.

(CONTINUED)

60

CONTINUED:

60

SAM

I tried to wake you all morning
but you just growled... You can
make it up to me by giving me a
ride to the comic bookstore.

MICHAEL

Go away.

Michael pulls the covers over his head.

61

INT. LIVING ROOM - DAY

61

Sam accompanied by Nanook sneak a peek into Grandpa's
taxidermy room. Grandpa is hard at work. Sam doesn't
dare go inside. But Grandpa senses his presence.

GRANDPA

You make your first incision
along the back and work the skin
down both sides until reachin'
the critter's legs. At this
point -- you pull the skin down
over the legs, inside out, until
the toes are reached.

Sam has heard enough.

62

EXT. BACK OF HOUSE - DAY

62

Sam and Nanook check over Grandpa's OLD PICKUP parked
in the back yard filled with fencing materials; posts,
rails and boards.

SAM

Nanook... this is my life: I come
from a broken home. My mother
works all day. My brother sleeps
all day. And my Grandpa, who is
possibly an alien, stuffs
chipmonks.

Then he notices the marijuana garden next to it. Running
into the kitchen, he comes back out with a book of matches.
Breaking off a leaf, he rolls it and is just about to
light it when Grandpa's voice makes him choke.

GRANDPA (O.S.)

Whatcha doin'?

Sam palms the evidence.

SAM

Grandpa, stop doin' the Indian
Walk!

(CONTINUED)

62

CONTINUED:

62

GRANDPA

Gotta keep in practice. It's a
dyin' art. Wanna go into town
with me?

*
*

63

INT. GARAGE - DAY

63

A classic 1957 CHEVY in creampuff condition. Grandpa
takes down an old coffee can from the tool bench and
fishes out the car keys from inside.

GRANDPA

Get in.

Sam slides into the car. Grandpa climbs in behind the
wheel.

64

INT. '57 CHEVY

64

Grandpa puts the key into the ignition and TURNS OVER
the ENGINE. It FIRES UP like a dream.

GRANDPA

Got to let her warm up a bit.
Hear that, Sam? Just like a
baby pussycat.
(beat)

OKay?! Let's go to town!

So saying, he TURNS OFF the IGNITION. Sam looks baffled.
Grandpa climbs from the car and puts the keys back into
the coffee can. Then he turns to Sam who is still seated
inside the car.

GRANDPA

Are we havin' fun or what?

SAM

I thought we were goin' into
town.

GRANDPA

That's about as close to town as
I like to get.

*

65

INT. BACK PORCH

65

Michael, looking very drawn and wearing sunglasses,
stands before his barbells. He pumps them once, but
can't complete a second rep. Exhausted, he drops them
down.

Sam is there, looking through the refrigerator. Michael enters from the service porch and plops down in a chair.

SAM

What did you do last night? You look wasted.

MICHAEL

I can't rememmbber much after the Chinese food that looked like maggots.

That takes care of Sam's appetite.

SAM

You don't suppose Grandpa's an alien, do you?

MICHAEL

What would that make Mom?

SAM

You're right... not even to mention you and me.

Nanook comes up to Michael and begins to lick the bottoms of his bare feet.

MICHAEL

Beat it, Nanook.

Sam pulls Nanook away. Then he takes a closer look at Michael's feet.

SAM

Did you spill something?

MICHAEL

No. Why?

SAM

The bottoms of your feet are coveredwith salt.

Michael gets up from the table and starts to leave the room.

(CONTINUED)

66

CONTINUED:

66

MICHAEL

I told you it was pretty weird
Chinese food.

SAM

Wanna go to the comic book store?

MICHAEL

No.

67

INT. COMIC BOOK STORE - DAY (LATER)

67

Sam parks his bike outside and enters. He begins looking around, when he sees the Frog Brothers at work as usual. They exchange glares and Sam goes to a section he likes.

ALAN

How do you like Santa Carla?

SAM

It's a pretty cool place if
you're a Martian.

EDGAR

Or a vampire.

SAM

Are you guys sniffing old
newsprint or something?

EDGAR

You think you're cool, don't
you? You think you know what's
really happening, don't you?
Well, you don't know shit,
buddy.

ALAN

Yeah, you think we just work
in a comic book store for our
dad, huh?

SAM

This isn't a comic book store,
right. It's a bakery.

EDGAR

This is just our cover. We're
dedicated to a higher purpose.

(CONTINUED)

SAM

Like those people in the airport
trying to get you to give them
money. You're part of a cult.

ALAN

We're fighters for Truth, Justice,
and the American Way.

SAM

I'm gonna get some fresh air.

EDGAR

Hey, man, take this... It's on the
house.

He hands him a comic called Destroy All Vampires.

SAM

I told you I don't like horror comics.

ALAN

Think of this more as a survival
manual... there's our number on
the back, and pray that you never
need to call us.

SAM

I'm gonna pray that I never need
to call you.

Lucy emerges from the store just as Max drives up in his
sports car with Thorn.

LUCY

Hi, Thorn.

MAX

You know, Lucy, this isn't working
out like I had planned.

Lucy looks alarmed.

MAX

(continuing)

I never get to see you.

(pause)

Which is, of course, why I hired
you in the first place.

(beat)

How about dinner one night this week?

Lucy's expression tells us that she finds Max charming,
in an incorrigible sort of way.

69

EXT. OUTSIDE THE CAVE/LOBBY - CLOSE ON MICHAEL'S EAR - 69
NIGHT

As Star pierces it for him.

MICHAEL

Ouch.

STAR

Don't be a baby. That didn't hurt
and you know it.

A drop of blood appears on her finger. She reacts,
restraining herself from tasting it. Quickly she wipes
it off and inserts an earring in his ear. He looks more
like the Lost Boys every minute. The ocean CRASHES
against the rocks below them. The moon and stars are
out.

MICHAEL

I wouldn't have given my Mom
such a hard time about moving
here if I'd known I was going to
meet you.

STAR

I used to fight with my family
all the time... just got fed up
and ran away.

MICHAEL

Now you and David...

STAR

No. They've made me one of them,
but I miss my family.

MICHAEL

Let's go see them.

STAR

No... no, everything's different
now...

She gets up and walks toward the water. Michael stops
her and, pulling her toward him, kisses her, leaning
against the white rocks. The kiss becomes more intense.
A certain animal instinct comes out in both of them --
their mouths -- their necks. He's almost savage. SUD-
DENLY LONG DARK SHADOWS LOOM ACROSS THEM. They turn to
see David, Dwayne, Paul, Marko and Laddie watching.

DAVID

Not interrupting anything, I hope.

(CONTINUED)

STAR
(indicating Michael's
ear)

Look.

DAVID
You're almost one of us now, Michael.

MICHAEL
Not really.

DAVID
(smiles)
Get your bike. We're going
someplace.

Michael looks at Star.

DAVID
Don't worry... she'll be here when
you get back.

Michael hesitates, but is also drawn intensely to be a
part of them. He leaves with the others as they climb
over the rocks toward their bikes. Laddie has remained
behind.

LADDIE
I had the dream again about them.

STAR
Who, Laddie?

LADDIE
I know it was them, Star. I'm
sure of it. He was working in
the yard -- hammering something.
She was bringing him something to
drink... and had red hair.
(beat)

I was there, too. And a dog --
I was running and the dog was
chasing me. They were watching me.
Drinking their cold drinks and
laughing. And I was laughing,
too.

STAR
Laddie... you can still remember.
You can still remember home.

LADDIE
It was a dream, Star.

(CONTINUED)

STAR

No, Laddie. It was a memory.

The SOUNDS OF THE BIKES FIRING UP.

STAR

You didn't tell David?

LADDIE

No.

STAR

Promise me you'll keep it that way. You're not like the others, Laddie. You're like me.

(pause)

I can still remember, too.

She holds him as Michael and the Lost boys roar across the beach into the darkness.

LADDIE

You like Michael.

STAR

I like Michael.

LADDIE

(sweet, fearful)

You better not like him too much.

As young as he is, Star knows he's right.

The trestle spans a deep gorge, obscured IN fog. The boys arrive on their motorbikes.

DAVID

Perfect time.

They climb from their motorbikes as David walks onto the trestle.

MICHAEL

What's goin' on?

DAVID

(smiling)

What's goin' on, Marko?

MARKO

I dunno. What's goin' on, Paul?

(CONTINUED)

PAUL

Who wants to know?

DAVID

Michael wants to know.

The Lost Boys laugh. Michael looks irritated. He watches as Paul, Marko and Dwayne climb below the trestle, hold on with their hands and allow their bodies to dangle over the fog-shrouded gorge.

DAVID

Now you, Michael.

Michael hesitates.

DAVID

Do it, Michael. Now!

Michael summons his courage and climbs down. David follows him.

All five boys hanging on. The fog billowing up beneath them. Michael starts to look down. Then, a RUMBLING is heard in the distance. Michael notices the look of excitement in the eyes of the other boys.

A PASSENGER TRAIN is approaching. Its WHISTLE BLOWS. The trestle begins to shake. A look of terror comes into Michael's expression.

DAVID

Hang on!!

The train THUNDERS across the trestle overhead, only a foot or two above them.

The ROAR and the NOISE are tremendous. The heat. The smoke. The dust.

The boys grimace and hold on for dear life. Then, Michael reacts in horror as:

PAUL

releases his grip and falls, disappearing into the fog below.

Then: Marko falls. Followed by Dwayne. Only David and Michael remain. David shouts over the DIN of the passing train.

(CONTINUED)

71

CONTINUED:

71

DAVID

Let go, Michael! Let go!

Michael can't believe what he's hearing. He's scared out of his wits.

DAVID

Do it! Be one of us!!!

*

David lets go with one hand, clings on with the other.

DAVID

Do it, Michael!!!

David lets go. He drops from sight; vanishing into the fog below.

MICHAEL

Sweat streaming down his face. The final car of the train passes overhead and the noise begins to fade. Then Michael hears: laughter from the fog below.

LOST BOYS

Drop, Michael. Let go! It's safe! Come on!

*

They WHISTLE and CAT CALL and do everything they can to goad him on. All the while invisible in the darkness below.

Michael lets go. He drops into the fog.

His eyes widen with fright -- but -- for a moment he is buoyant -- suspended in mid-air -- floating!

And then... he drops. With a WHOOSH. Like dead weight. The wind RUSHING around his ears. He loses consciousness.

DAVID

catches him in his arms.

DAVID

Almost.

72

INT. MICHAEL'S BEDROOM - DAY

72

The shades are drawn and the room is dark. Sam rushes in.

SAM

Michael, wake up! It's Mom!

(CONTINUED)

72

CONTINUED:

72

Michael stirs.

MICHAEL

Mom's home?...

SAM

No. On the phone.

Michael glances at the clock. It's two in the afternoon.

MICHAEL

Oh, shit...

He fumbles for his sunglasses. Finds them and puts them on. Then he picks up the phone by his bed. Sam notices how long Michael's fingernails are.

SAM

Michael... are you freebasing?
Inquiring minds want to know!

Michael gives Sam a hostile look, then speaks into the phone.

MICHAEL

Hi, Mom...

INTERCUT between Michael and Lucy

73

INT. VIDEO STORE

73

LUCY

Michael, are you still in bed?

MICHAEL

No. I'm up.

LUCY

Michael, will you do me a favor
this evening? Will you stay home
with Sam tonight? I'm meeting
Max for dinner after work.

MICHAEL

(very unsympathetic)

Can't Grandpa watch him?

LUCY

Grandpa has plans of his own.

(firmly)

Michael, I want you to do this.
Everybody has been bending over
backwards for you.

(MORE)

(CONTINUED)

73

CONTINUED:

73

LUCY (CONT'D)

You come home late. You sleep in to the middle of the day -- Sam is always alone. You do exactly what you want... tonight do what I want for a change.

Michael is silent on the other end of the line.

LUCY

Okay?

MICHAEL

(sweet self)

Okay.

Michael hangs up the phone -- then notices his growing fingernails.

74

INT. BATHROOM

74

Michael steps into the shower stall and turns on the water. He lets it beat against him. Suddenly, his expression turns to one of pain. The water burns.

He reaches for the handles, turns down the hot, turns up the cold. It still burns.

He turns the hot completely off. The cold water burns! He jumps from the shower in alarm.

75

EXT. GRANDPA'S HOUSE - ESTABLISHING - NIGHT

75

76

INT. KITCHEN - GRANDPA'S HOUSE - NIGHT

76

Sam slaps together a couple of bologna sandwiches. Grandpa walks in wearing a suit and tie. He begins to bang around through the kitchen cupboards.

GRANDPA

Anything in here that might pass for after shave?

Sam locates a bottle of Windex. Grandpa examines the bottle, squirts a little onto his hand and smells it. Then splashes it on.

GRANDPA

Thanks.

Michael enters looking drawn and tired. He still wears his sunglasses. Grandpa is startled by his appearance but says nothing about it.

(CONTINUED)

76

CONTINUED:

76

MICHAEL

Big date, Grandpa?

GRANDPA

(slyly)

Just dropping off some of my
handiwork to the 'Widow' Johnson.

MICHAEL

(nasty)

Oh, yeah. What'd you stuff for
her? Mr. Johnson?

Grandpa gives Michael a look of displeasure.

GRANDPA

See you later, boys.

Grandpa goes out the door.

SAM

(to Michael)

That wasn't funny.

77

EXT. GRANDPA'S HOUSE - NIGHT

77

Grandpa drives away from the house in his pickup truck.

78

INT. KITCHEN (CONTINUOUS)

78

SAM

I'm making you a sandwich.

MICHAEL

Don't bother.

Sam glances at Michael's ear.

SAM

Lose the earring, Michael. It's
not happening. It's just not
happening.

MICHAEL

Piss off.

SAM

(very pleasantly)
You have such a great personality,
you should open your own charm
school.

*

(CONTINUED)

78

CONTINUED:

78

Headlight beams begin to shine in the kitchen windows, moving rapidly from one to the next.

MICHAEL

What's that?...

79

INT. THE LIVING ROOM

79

As Michael arrives in the living room he can hear LOUD MUMBLED WHISPERING. Headlights flash across the window curtains, accompanied by the unmistakable ROAR of MOTORBIKE ENGINES -- as if they were going around the house.

The WHISPERING grows LOUDER. It seems to be saying "Michael, Michael, Michael." He goes for the front door.

SAM

Don't open it!

The ROAR of the ENGINES CONTINUES from outside. He reaches for the doorknob.

SAM

No!!

Michael throws open the door, and --

Nothing. The front yard is empty. But a blast of cold air rushes into the house and a WEIRD ECHOING sound reverberates across the sky.

A low ground fog is rolling in as well. Sam and Michael look bewildered.

SAM

Weird.

Michael closes the door and locks it. His face is ashen.

80

EXT. RESTAURANT - NIGHT

80

Lucy pulls up to the restaurant in her Land Rover. Max pulls up immediately behind her in his sports car. He jumps out, hurries over to Lucy's car and opens the door for her with a galant flourish.

81

INT. SAM AND MICHAEL'S BATHROOM - NIGHT

81

Sam is in the tub. Nanook is curled on the rug. A radio is BLASTING ROCK MUSIC.

Sam uses soap and water to sculpt his hair into a variety of punkish styles. He's lost in the music, enjoying this activity immensely.

*

82 INT. THE KITCHEN - NIGHT

82

Michael goes to the refrigerator for some milk.

Then Michael abruptly buckles over in pain. He drops the milk carton to the floor, where it BURSTS OPEN.

He straightens up, sees the mess he's made and goes to the pantry for a mop.

83 INT. THE PANTRY

83

Michael finds the mop -- but is then hit by another wave of pain. He grabs his stomach and doubles over. As he lifts his head, this is what he sees:

The walls of the pantry begin to breathe! Soup cans puff out and suck in. Preserves seem to come alive. The light bulb expands. The floor ripples.

Michael's HEART begins to POUND. Blood surges through his veins -- causing them to bulge and ripple.

84 CLOSE ON MICHAEL'S MOUTH

84

as his teeth begin to extend -- cutting his gums.

85 INT. RESTAURANT

85

Lucy and Max have some wine before ordering dinner.

MAX

The video stores are a big success.
Wait'll you see the one I'm opening
in Los Gatos.

The WAITER arrives.

WAITER

Ready to order now, sir?

LUCY

(to Max)

I'll just have the filet of sole.

MAX

No you won't.

(to Waiter)

We'll start with caviar. Ceasar
salad and your two biggest lobsters.

(indicates empty
bottle of wine)

This wine as nice, but now I think
some Dom Perignon.

WAITER

Very good, sir.

(CONTINUED)

The Waiter departs. Max is not getting the expected reaction from Lucy.

MAX

Not impressed, are you?

LUCY

Oh, I would have been... one marriage ago.

Max can't help but smile.

MAX

So, I've met the one woman on the planet who's going to hold my success against me.

LUCY

You seem like a terrific guy, Max, and I'm grateful for the job...

MAX

But I don't think it's what you really want to do, is it?

Lucy is distracted by some runaways on the street below. *

LUCY

I guess if I had my choice, I'd like to do something that involves children. Work with kids in some way. Teenagers, maybe.

(beat)

And Santa Carla seems to be full of them.

MAX

Yeah. Runaways, mostly. They come from all over. Attracted by the boardwalk and the ocean. Lucy... listen I know I have no right to ask you this... but don't look for another job just yet... I mean besides being the best employee I have... I think you're cute. *

Sam continues to listen to ROCK BLASTING as he creates another hair style for himself.

87 INT. STAIRCASE

87

Michael appears in the shadows. His veins have returned to normal, but he is possessed by a strange calm.

Michael begins to ascend the stairs. We hear the sound of his HEARTBEAT.

Michael reaches the second floor landing and moves slowly down the hallway toward the bathroom door. His HEART POUNDS even LOUDER in his chest.

88 INT. BATHROOM

88

Sam in the tub. MUSIC blaring. Sculpting his hair.

89 INT. HALLWAY

89

Michael stands outside the bathroom doorm. His HEART POUNDING in his chest. His face white as snow. He reaches for the doorknob, then withdraws his hand. A battle is raging within him.

90 INT. BATHROOM

90

NONOOK raises his head and begins to WHINE.

91 INT. HALLWAY

91

Michael has his back pressed against the bathroom door, fighting his urge and desire to enter. LOUD, POUNDING HEARTBEAT!

92 INT. BATHROOM

92

Sam, unaware of Nanook's nervous behavior, disappears under the water to rinse his hair.

NONOOK sits up and HOWLS -- and Michael bursts in!

Michael and Nanook lock eyes. NANOOK begins to GROWL softly. A deep, primordial GROWL of warning.

Then he lunges at Michael, propelling both of them into the hallway. The DOOR SLAMS shut behind them.

93 SAM

93

surfaces for air, hears a tremendous FIGHT going on in the hallway. THUDDING, BANGING, GROWLING and HOWLING. Tumbling downstairs followed abruptly by silence.

94

INT. HALLWAY

94

Sam steps cautiously into the hallway. It is dark.

SAM

Michael? Are you there, Nanook?

No response whatsoever. Sam swallows hard and begins to walk down the hallway.

Then -- he hears HEAVY BREATHING and stops in his tracks. He looks down the dark staircase.

SAM

Michael?

MICHAEL

(softly)

Don't turn on the light.

Sam turns on the light -- and SCREAMS!

95

MICHAEL

95

is huddled at the bottom of staircase, his face and hands covered in blood.

SAM

What happened, Michael!?

MICHAEL

Nanook...

SAM

What about Nanook? What have you done to Nanook?! What have you done to my dog, you asshole?!

MICHAEL

Nothing! I didn't hurt him. He bit me! This is my blood!

Michael shows Sam the gash across the palm of his hand. Sam reacts. Nanook appears protectively beside Sam.

SAM

What did you do to him, Michael?
Why did he bite you?

MICHAEL

He was protecting you!

Sam is shocked to hear this. But gets an even greater shock when he looks at the mirror in the hallway. He GASPS out loud.

(CONTINUED)

95

CONTINUED:

95

MICHAEL

What??

SAM

Look at your reflection in the
mirror!!

Michael looks, is startled to see that he is nearly
invisible.

SAM

You're a creature of the night,
Michael! Just like the comic book...
You're a vampire, Michael! My own
brother -- a goddamn shit-sucking
vampire!

(beat)

Wait'll Mom finds out!

Michael looks confused and bewildered. He moves toward
the staircase.

SAM

Stay back! Stay back!

He makes a cross with his fingers and runs for his room.

96

INT. SAM'S ROOM

96

Sam and Nanook dash in as Sam locks the door and the bath-
room door. He scrambles for the comic with the Frogs'
number on it.

97

INT. MICHAEL'S BEDROOM

97

Michael walks in wearing a dazed expression. He flops
down on his bed.

98

INT. COMIC BOOK STORE

98

Hiding the phone and the conversation from the clientele,
the Frogs talk to Sam.

EDGAR

You did the right thing, calling
us. Does your brother sleep
a lot?

99

INT. SAM'S BEDROOM

99

INTERCUT between Sam and Frogs.

SAM

All day.

(CONTINUED)

ALAN

Can't stand light?

SAM

Wears sunglasses in the house.

EDGAR

Bad breath? Long fingernails?

SAM

His fingernails are longer, but
he always had bad breath.

ALAN

Salt sticks to the bottom of his
feet.

SAM

Yeah.

ALAN

He's a vampire alright.

EDGAR

Get yourself a good sharp stake
and drive it through his heart.

SAM

I can't do that!

ALAN

Why not?

SAM

He's my brother.

ALAN

You better get a garlic T-shirt, buddy.

EDGAR

Or it's your funeral.

CLICK. The Frogs hang up. Sam looks even more worried
than before.

INT. MICHAEL'S BEDROOM - CLOSE ON MICHAEL

Something is happening, but we can't tell what. Yet we
feel the distinct sensation of movement.

BANG. Michael's nose makes contact with a hard white
surface. It's as if something is pressing down on him.

(CONTINUED)

100 CONTINUED:

100

CAMERA PULLS BACK

and we realize that Michael is floating above his bed!
Completely weightless. Gravity-free. The white surface
is the ceiling.

Michael looks scared and confused. He's out of control.
Floating aimlessly near the ceiling like a helium balloon.

He wants desperately to get back down. He tries to
maneuver himself toward his bed. He grabs hold of the
blind cord.

But the window is open and Michael's feet float out --
and the rest of him soon follows.

101 INT. SAM'S BEDROOM

101

The phone RINGS. Sam jumps and grabs it.

SAM

Hello!

102 INT. RESTAURANT

102

Lucy on the phone. She hears the panic in Sam's voice.

LUCY

Sam. Is everything all right?

SAM

Mom. I think we've got to have
a long talk about something?

LUCY

What's wrong? Tell me.

SAM

We can't talk about it on the
phone.

Then Sam sees Michael floating in mid-air outside his
bedroom window.

SAM

Oh, no! Oh, God! He's coming to
get me! Mom!!!

Lucy hears this. She drops the phone and runs from the
restaurant.

(CONTINUED)

102 CONTINUED:

102

ANOTHER PART OF THE RESTAURANT

The waiter arrives at Max's table with two huge lobster dinners and more Dom Perignon, just as Max sees Lucy jump into her Land Rover and burn rubber away from the restaurant. Max is totally confused.

103 EXT. GRANDPA'S HOUSE - NIGHT

103

Michael rises into the night sky as far as the cord will allow.

104 INT. SAM'S BEDROOM

104

Sam backs away from the window with a terrified expression.

Michael is bobbing helplessly in the air outside the window. He's yelling something, but we can't hear what it is. Then, Michael's foot CRASHES through the window and we HEAR:

MICHAEL

Help me! Sam -- help me! I'm
your brother!

SAM

is shaken back into reality by Michael's cry. He puts his fear aside and acts on instinct to save his brother.

He is greeted by a chilling wind that blows in through the opened window. Sam almost has to fight his way toward the window, that's how strong the wind is.

But he gets there and begins to reel Michael back inside.

MICHAEL

We've got to stick together, Sam.
You've got to help me.

SAM

What about Mom?

Sam strains to pull him inside.

MICHAEL

Please, Sam. Don't tell her.

SAM

I don't know, Michael. This is
not like breaking a lamp or getting
a 'D.'

(CONTINUED)

104 CONTINUED:

104

Sam pulls Michael into the room.

MICHAEL

Just for a few days, Sam. Give me
a chance to work this out by myself.

105 OMITTED

105

106 EXT. GRANDPA'S HOUSE - NIGHT

106

Lucy speeds up in her Land Rover. She practically jumps
out before the car has come to a full stop. She runs
into the house.

107 INT. HOUSE

107

Lucy rushes in to find Sam walking calmly down the stairs.

LUCY

Sam! Are you all right? You had
me scared to death...

SAM

Sorry, Mom... I thought I saw something
out the window. I was reading a horror
comic book and I guess I got carried
away...

LUCY

You know I've just about had it with
the both of you...

She sees the mess in the

108 OMITTED

108

&

&

109

109

110 KITCHEN

110

and enters as Sam follows.

LUCY

You know I'd like to have a personal
life also... it's not fair.

She picks up the spilled milk carton from the floor and
places it on the counter. CAMERA MOVES IN ON CARTON:
We see a PICTURE OF LADDIE on the side. Bold letters ex-
claim "MISSING CHILD."

LUCY

Where's Michael?

SAM

He went to bed early.

110A EXT. GARAGE

110A

Michael quietly pulls his bike out and quickly makes a getaway into the night.

110B EXT. MAX'S HOUSE - NIGHT

110B

Max, shot down from his date, comes home alone. Parking his car, he hears a noise. Feeling slightly uneasy he walks toward his front porch. He hears another NOISE and stops.

MAX

Who's there...

No answer. Did he hear someone giggling? He starts toward the front steps of the house when SUDDENLY A LARGE BLACK FLYING THING HITS HIM IN THE BACK OF THE NECK. Max freaks as he fights the "thing" off only to find it is a harmless black plastic "BAT" kite. He looks into the night. MOTORCYCLES, GLARING LIGHTS AND LAUGHTER. Max looks angry.

111 OMITTED
thru
118111
thru
118

119 INT. LOBBY/CAVE - NIGHT

119

Moonlight pours in. Michael enters. The cave seems empty. He notices the empty wine bottle he drank from. He smells the bottle and recoils.

STAR (O.S.)

I'm over here, Michael.

She is in a corner of the cave with a sleeping Laddie in her arms. She quietly extricates herself so that Laddie doesn't wake. Covering him, she crosses to the other side of the lobby and joins Michael.

MICHAEL

What's happening to me, Star?

STAR

Michael...

MICHAEL

No more lies or games... I'm feeling things I've never felt before... urges... compulsions... Something's happening to me... And all I can think about is you...

He grabs her and pulls her to him... They kiss.

(CONTINUED)

119 CONTINUED:

119

STAR

Michael.

He kisses her again. Again, their kisses become more savage and hungry. Michael pushes her back into the private area where she sleeps. They move through the curtains and onto her mattress. SONG BEGINS.

120 VARIOUS IMAGES 120

begin to rush through his mind. The motorbike "rave-up" on the beach.

121 ANOTHER IMAGE 121

Drinking blood from the wine bottle.

122 ANOTHER IMAGE 122

The ear-piercing ritual and kiss with Star.

123 ANOTHER IMAGE 123

The "trestle-hanging" episode.

DISSOLVE TO:

124 OMITTED 124

125 SOME IMAGES WE HAVE NOT ALREADY SEEN 125

Michael and Star together. She's on the back of his bike, her arms tightly-wrapped around his waist. They are speeding along a moon-lit beach -- or some equally romantic location. Michael is as happy as any young man has the right to be. SONG CONTINUES.

DISSOLVE TO:

126 EXT. THE CLIFF - NEAR DAWN 126

First light begins to show in the sky.

127 FLYING POV 127

Speeding across the ocean, heading for the cave. Much NOISE. WHISTLING wind. FLAPPING wings. WHISPERING. SONG CONTINUES. Shadows across the cave entrance.

128 INT. LOBBY/CAVE 128

Michael is curled up with Star in her bed. The NOISE sweeps into the cave on a cold rush of air. Michael stirs. He hears voices. Sunlight appears through the ceiling holes.

(CONTINUED)

128

CONTINUED:

128

He looks around, but only sees Star. Michael tries to awaken her.

MICHAEL

I have to talk to you.

STAR

Have to sleep. Have to sleep,
Michael. Tonight at the boardwalk.

She almost doesn't get the last word out before falling back to sleep. Michael gets to his feet and staggers away from Star's bed. He notices Laddie sleeping nearby. But there is no sign of the other Lost Boys. SONG ENDS.

129

EXT. GRANDPA'S HOUSE - MORNING

129

Michael drives up on his Honda. He approaches the house. Lucy is on the porch, drinking coffee.

LUCY

Hi.

Michael nods and keeps walking.

LUCY

What's the matter, Michael?
Aren't we friends anymore?

MICHAEL

Sure.

LUCY

Does that mean we are, or we aren't?

MICHAEL

We are...

LUCY

Then let's act like friends.
Let's talk.

Michael's impatient.

LUCY

-- If there's a girl, we could
talk about her.

MICHAEL

(moving away)
I'm tired now.

LUCY

Wait a minute, kiddo.

(CONTINUED)

129 CONTINUED:

129

MICHAEL

Mom... please.

Michael heads into the house. Lucy tugs on her own ear-lobe to indicate Michael's earring.

LUCY

We haven't even gotten around to
this yet!

Michael walks into the house without saying another word. Lucy looks frustrated and concerned.

130 INT. THE KITCHEN

130

Sam is at the table eating breakfast and reading a vampire comic. Grandpa is pouring a cup of coffee. The two brothers exchange a look, but say nothing.

GRANDPA

Looks like I wasn't the only one
got lucky last night.

Michael doesn't reply. He glances down at the comic that Sam is reading.

INSERT - VAMPIRE COMIC BOOK

A very bloody drawing of a vampire being staked through the heart.

MICHAEL

walks away looking ill.

131 EXT. MAX'S IMPRESSIVE HOUSE, SANTA CARLA - MORNING

131 *

Lucy and Sam pull up in the Land Rover.

SAM

That it?

Lucy checks the address she has written down.

LUCY

Yeah. Not bad, huh?

Lucy reaches for a wine bottle with a note attached as she gets out of the Rover.

LUCY

An apology for running out on
Max last night... Actually you
should be making this apology.

She tries the main gate, but finds it locked.

LUCY

I better leave this on the front porch or someone's just going to take it...

She climbs over a low portion of the fence.

Lucy approaches the house. She sees Thorn sleeping on the porch.

LUCY

Hi, Thorn...

Suddenly, unexpectedly...

THORN ATTACKS!

Leaping to his feet -- charging from the porch -- GROWLING viciously -- ribbons of saliva trailing from his mouth.

LUCY

turns and charges back toward the fence.

SAM

jumps from the car.

SAM

Mom!!

LUCY

drops the wine. It smashes on the sidewalk. She just makes it safely over the fence, as...

THORN

CRASHES into it -- bending the bars to conform to the contours of his head. Thorn reels back, stunned -- but finds his footing and begins to BARK at Sam and Lucy.

SAM

comes to his mother's side.

SAM

You okay, Mom?

Lucy has skinned her knees landing on the sidewalk. But she is more shaken than hurt -- and she feels very foolish.

(CONTINUED)

132 CONTINUED:

132

LUCY

I'm okay, Sam. I'm okay...

133 EXT. BOARDWALK - DAY (LATER)

133

Sam and the Frogs walk toward the beach with their comics.

EDGAR

We've been aware of some very serious vampire activity in this town for a long time.

ALAN

Santa Carla has become a haven for the undead.

EDGAR

As a matter of fact, we're almost certain that ghouls and werewolves occupy high positions at City Hall.

They sit on the boardwalk steps.

SAM

I have something to tell you guys.

(pause)

Not only is my own brother showing systems of being a vampire... but now I'm convinced my mother's dating one!

EDGAR

This is very probable. What's your reasoning?

SAM

Well... he only shows up at the store after dark. And today, his dog attacked my mom.

(whips a comic from his back pocket)

Listen to this. From Vampires Everywhere...

(he reads)

'Vampires require a daytime protector -- a Guardian -- to watch over them as they sleep. For it is during the day that the vampire is most vulnerable. Since they hold sway over animals, fierce dogs -- the hounds of Hell -- are often employed for this purpose.'

(CONTINUED)

133

CONTINUED:

133

The Frogs are completely convinced.

EDGAR

I told you that comic could save
your life.

Suddenly Greg and the Surf Nazis appear and grab their
comics. In a flash they tear them to shreds and sprinkle
the pieces over their heads onto the sand. The Frogs and
Sam are enraged as the Surf Nazis walk off laughing to
themselves.

EDGAR

I wish they were vampires so I
could nuke them in their hearts.

SAM

How do you know they're not?

ALAN

They wouldn't be out in the
daytime.

SAM

Exactly how many vampires have
you actually destroyed?

EDGAR

All together?

ALAN

Zero.

Sam looks at them like they've been putting him on.

EDGAR

Hey, just because a Marine hasn't
seen combat, doesn't mean he still
isn't a Marine. Let's check out
your mother's boy friend.

They leave as CAMERA FOCUSES on shreds of vampire comics
in the sand.

134

EXT. GRANDPA'S HOUSE - EVENING

134

135

INT. MICHAEL'S BEDROOM

135

Michael is getting dressed to go out. More and more he
is looking like one of the Lost Boys.

136

INT. THE KITCHEN

136

Lucy is making dinner. Grandpa sniffs the pots.

GRANDPA

Smells good. When do we eat?

LUCY

I told Max eight o'clock.

GRANDPA

Max? You mean we're having company again? *

LUCY

'Again'? Dad... you haven't had company in this house since Mom died eight years ago.

GRANDPA

Right. An' now we're having company again. I'll take mine to go.

Michael enters.

LUCY

Max is coming for dinner, Michael. I'd like you to meet him.

MICHAEL

Can't. Got plans of my own.

LUCY

There's only three weeks left of summer, Michael. Things are going to change around here when school starts.

137

INT. THE LIVING ROOM

137 *

Michael heads for the front door. He opens it to find Max just preparing to ring the bell.

MAX

Hey. How ya doin'? Michael, right?

MICHAEL

Yeah. Max... right?

An awkward silence as Max just stands there.

(CONTINUED)

137 CONTINUED:

137

MAX

You're the man of the house,
Michael. I'm not coming in unless
you invite me.

Michael thinks this is rather strange, but shrugs it off.

MICHAEL

Come in, come in. I'm inviting
you.

MAX

Thank you very much.

Max steps across the threshold -- but is surprised to
see Michael continue out the door.

MICHAEL

See ya.

138 EXT. THE HOUSE

138

Michael takes special note of Max's sports car as he
gets on his bike. He thinks it's pretty cool.

139 INT. THE KITCHEN

139

Max enters, surprising Lucy.

MAX

Hello.

Lucy jumps.

MAX

Is it okay for the guest to see
the food before the dinner?

LUCY

You're thinking of the groom not
seeing the bride before the
wedding.

MAX

Oh, right. I always get those
two confused.

He follows her into:

140 THE DINING ROOM

140

The table is set. Lucy sets down the bread. Max comes
up behind her, puts his arms around her waist and nuz-
zles her neck. She turns her face to his. Max is about
to kiss her when:

(CONTINUED)

140

CONTINUED:

140

SAM

Mom...

Max and Lucy look to see Sam standing there with the Frogs beside him.

SAM

These are my dinner guests.
Edgar and Alan. The Frog Brothers.

*

LUCY

(thrown)

Ah... I didn't know you were
having guests...

SAM

Well if we're in your way we can
just eat peanut butter out of
the jar in the kitchen.

LUCY

No, no... there's plenty for
everybody... Oh, Max, this is
Sam... and the Frog Brothers...

She looks them over strangely but The Frogs and Sam only
have eyes for Max.

141

INT. THE DINING ROOM - NIGHT

141

Everyone is seated around the dinner table. Edgar
and Alan concentrate on Max's behavior. Lucy serves
spaghetti from a large plate.

MAX

This looks terrific, Lucy.

LUCY

Boy! Somebody areound here sure
has bad breath!

The boys all look directly at MAX. But Lucy means Nanook
who is on her case.

LUCY

Nanook, stop breathing on me.

*

SAM

C'mere, Nanook.

The Frogs exchange disappointed expressions.

Sam indicates Max's large plate of spaghetti.

(CONTINUED)

SAM

How about a little Parmesan
cheese on that?

MAX

Okay, Sam. Thanks.

Sam sprinkles some of the grated cheese onto his
spaghetti. Sam and the Frogs exchange a conspiratorial
look. *

Max takes a mouthful of spaghetti and nearly spits it out.

LUCY

Max! What's wrong?

MAX

It's garlic!! I like garlic, but...

He sputters.

SAM

Quick -- drink some water!

Sam intentionally spills a glass of water onto Max's lap.

MAX

Hey! Easy!

He jumps from his seat, tries to mop up the spill with
his napkin.

SAM

Does it burn?

MAX

Burn?? Are you kidding? It's
freezing!

LUCY

Max, I'm so sorry.

Then, very casually, Edgar leans back in his chair and
flips off the lights. The room goes dark.

LUCY

Now what? *

SAM

Must be a circuit breaker.

We hear SCUFFLING of FEET, CHAIRS MOVING, people BUMPING
into each other in the dark.

(CONTINUED)

EDGAR
(in a whisper)
He's not glowing.

SAM
(whispering)
Hit the lights again.

And when the lights come back... Sam is holding a mirror to Max's face.

Startled at being confronted unexpectedly with his own reflection, Max YELLS. Sam and the Frogs all look into the mirror -- annoyed to see that Max is producing a reflection.

LUCY
Sam! What's gotten into you tonight?!

Max gets up from the table.

MAX
I think I know what's going on here.

EDGAR
You do?!

MAX
Sure. I understand what you're thinking, Sam. But you're wrong.

SAM
I am?

MAX
Yeah. I'm not trying to replace your Dad... or steal your Mom. I just want to be your friend.

Sam looks a little shame-faced. But not the Frogs. Lucy follows Max to the:

LUCY
I'm really sorry, Max.

MAX
Our batting average isn't very good is it? So far we're zero for two.

(CONTINUED)

142

CONTINUED:

142

LUCY

I don't understand Sam. He's
just not like this.

MAX

Boys Sam's age need a good deal
of discipline, or they walk all
over you.

LUCY

(defensively)

He doesn't walk all over me.

MAX

(sweetly)

I don't want to fight with you,
Lucy. Come on. Let's give it
one more try.

(beat)

Dinner at my house, tomorrow
night. I'm cooking.

143

EXT. BOARDWALK - NIGHT

143

Michael is looking for Star, but he chances upon the Lost
Boys instead. David has his back to him. Michael comes
up behind him and spins David forcefully around.

MICHAEL

Where is she?!

DAVID

Hey, take it easy.

MICHAEL

Where's Star, David?!

DAVID

If you ever want to see Star
again, then you better come with
us.

David gets on his bike. Michael is forced to follow.

144

EXT. WOODS - NIGHT

144

The motorbikes pull up and park. Everyone climbs off and
begins to climb the high trees. David waits to be last.
He gestures for Michael to climb.

MICHAEL

What is this, David?

(CONTINUED)

144

CONTINUED:

144

DAVID

You're one of us, now -- aren't you?

Michael hesitates.

DAVID

You'll never see Star again if you're not.

Michael looks at David for a beat, then begins to climb the tree. David follows him up.

145

CAMERA RISES OVER THE TREE TOPS

145

to reveal Greg and the Surf Nazis camping in the distance. They have a fire going. They're drinking beer and smoking dope and laughing with their girlfriends.

THE LOST BOYS

watch them from their vantage point high up in the tree. David begins to change slightly. All the boys change. *

What happens next happens fast. It's confusing and disorienting. Much is suggested, but little is shown.

146

ANOTHER ANGLE

146

The Lost Boys swoop out of the trees and attack the Surf Nazis. Mostly, we just HEAR the NOISE and see shadows.

THE SURF NAZIS

react in horror and confusion. CAMERA FINDS Greg running into the water. David attacks viciously.

DAVID

Hey, dude. My beach, my wave.

David tears out his arms. *

147

MICHAEL

147

stays behind in the tree. He witnesses the attack, but doesn't join in. From the expression on his face, we know that it is a horrible spectacle to behold.

He turns his face away. He looks like he wants to puke. Sweat beads up on his forehead and the color drains from his face. His breathing becomes heavy and his heart begins to POUND POWERFULLY in his chest. The vampire in him takes over and as the Lost Boys shout his name, he feels compelled to join them, but he resists with all his strength.

(CONTINUED)

147

CONTINUED:

147

INTERCUT -- SAVAGE CUTS OF MASSACRE. FIRE BUILDING
HIGHER. *

MICHAEL *

Dazed and frightened, he tries to escape down the tree.
All the while the SOUND of the VAMPIRE MASSACRE continues
in the distance. He slides gasping and sweating onto the
forest floor.

For a moment, he just lies there looking bewildered.
Then: SILENCE. The attack is over.

Approaching FOOTSTEPS CRUSH leaves and SNAP twigs.
Michael waits, unable to move. And...

THE LOST BOYS

emerge from the shadows wearing eerie, satiated expres-
sions, their eyes glowing dimly. They approach Michael.

DAVID

No you know who we are, Michael...
and who you are, too.

David's expression is calm and reassuring.

DAVID

You'll never grow old and you'll
never die.

(pause)

But you must feed.

Michael glances in horror toward the direction of the
Surf Nazi attack. David, Paul, Dwayne, and Marko walk
off.

148

INT. SAM'S BEDROOM - NIGHT

148

All is dark. CAMERA IS CLOSE ON A PAIR OF BEADY EYES
which now reflect the opening of the bedroom door and
the entrance of a human form. It comes closer.

SAM

Michael..?

Sam turns on the light -- and we see that the "beady
eyes" belong to one of Grandpa's mounted owls.

SAM

I wish he'd stop giving me these
things.

(CONTINUED)

Sam opens the closet, we see about a half-dozen other mounted creatures on the shelves. He tosses in the owl.

MICHAEL

I know everything.

Then: From outside the window --

STAR

Michael! Michael!

Sam and Michael go to the window and look out. Star is standing in the yard, in the moonlight.

SAM

It's that girl from the boardwalk.
Is she one of them?

MICHAEL

I think so. *

STAR

I have to talk to you. Can I
come up?

MICHAEL

Okay.

Michael turns from the window, races out the door into the hallway. He is about to go down the stairs when:

SAM

She's one of them!

Michael turns -- and sees Star standing in the bedroom doorway. She has obviously flown up and Sam is freaked.

MICHAEL

Do you know where David took me
tonight, Star? Do you?!

STAR

Yes... and I'm to blame for it.
If you hadn't met me... if I
hadn't liked you... I tried to
warn you...

MICHAEL

That night in the cave -- that
wasn't wine they gave me to
drink... it was blood! David's
blood.

(beat)

I'm one of them, Star! I'm just
like them!

(CONTINUED)

STAR

Not yet... You're like Laddie and
me... We're not them until...

SAM

Until you've made your first kill!

MICHAEL

Sam!

STAR

He's right. You were supposed to
be mine, but I couldn't, Michael.

MICHAEL

Then it's not too late for us...

STAR

It's not too late for you to be
saved... but each night... it
becomes harder and harder for me
to resist...

MICHAEL

I know, I've felt it...

STAR

I'm weak... Soon I'll need...

SAM

To feed!!!

Sam gulps as Michael kisses her. Star senses something
and gets frightened.

STAR

David's looking for me... I have
to go.

MICHAEL

You're not going anywhere...
(turning)

Sam...

In a wink, Star is gone... out the window. We don't even
see her leave. Michael and Sam lean out after her.

MICHAEL

Star.

SAM

(calling after her)
Don't kill anybody until we get
back to you...

Sam goes for the phone.

148A EXT. HOUSE - MORNING

148A *

Frogs arrive on their bikes.

*

149 INT. LIVING ROOM - NEXT MORNING

149

Sam opens the door and the Frogs enter.

EDGAR

Okay. Where's Nosferatu? The Prince of Darkness.

*

ALAN

The nightcrawler. The bloodsucker.

EDGAR

El Vampiro.

SAM

(shouting)

They're here Michael.

*

Michael comes down the stairs looking weak and fragile. Dark glasses perched upon an ashen face.

EDGAR

This guy looks more like a zombie.

Alan reaches into his knapsack and pulls out a sharpened stake.

ALAN

Should I run him through?

EDGAR

I've only got one question for you, and I want an honest answer. Have you taken any human victims yet?

MICHAEL

Of course not!

EDGAR

If you're telling the truth, it means we can save you.

SAM

He's telling the truth!

(beat)

Aren't you, Michael?

EDGAR

To free you, we must destroy the leader of the vampires.

MICHAEL

David.

(CONTINUED)

EDGAR

I don't want names! Just lead me to him. Where's their nest?

MICHAEL

I'll take you. *

ALAN

You can barely stand up. Besides... We can't trust you. You're practically one of them.

Michael grabs Edgar by the arm.

MICHAEL

I said, I'll take you there. Nobody's going near Star without me.

EDGAR

Okay, okay.

Michael releases his grip. Edgar rubs his arm.

EDGAR

Vampires have such rotten tempers.

150

EXT. GRANDPA'S HOUSE - DAY

150

We are far out in the fields as Grandpa puts in fence posts from the back of his pickup. He turns as he hears his prize Chevy SQUEAL BACKWARD OUT OF THE GARAGE. Sam leans out of the car yelling.

SAM

Grandpa, okay if we borrow the car?

Before he can answer, the CAR SHOOTs OFF TOWARD TOWN.

151

OMITTED

151

E

E

152

152

153

EXT. CAVE/LOBBY ENTRANCE - DAY

153

The Chevy pulls up and parks. Everyone piles out. The Frogs wear knapsacks in which they carry flashlights and stakes. Edgar speaks to Michael. *

EDGAR

Just so you know: If you try to stop us, or vamp-out in any way, I'll stake you without thinking twice about it.

SAM

Chill out, Edgar.

(CONTINUED)

153

CONTINUED:

153

The Frogs charge ahead down the old stairs. Michael seems to stumble. Sam supports him.

MICHAEL

Sam... if something happens to me. If I don't have the strength to go on, promise me you won't let them hurt Star.

Sam swallows hard -- overwhelmed by the possibility of such a responsibility.

154

INT. THE LOBBY/CAVE - DAY

154

Edgar and Alan step into the lobby and look around with wide-eyed wonderment. A moment later, Michael and Sam come up behind them. Sam is also amazed by what he sees.

EDGAR

There's got to be a sleeping chamber around here someplace...

As they search for the entrance to the sleep chamber, Michael goes to the spot where he knows Star will be in the far corner of the lobby.

Michael bends down to her. She looks like a sleeping angel. He shakes her gently.

MICHAEL

Star. You're coming with me.

She opens her eyes -- is surprised to see him, but hardly has the strength to show it.

STAR

Michael?

He wraps her in an old velvet cape.

STAR

Take laddie. Please. Save Laddie first.

Michael glances over to where Laddie is sleeping. Star's eyes beseech him. Michael gives in to her wishes.

155

ANOTHER PART OF THE LOBBY

155

Alan has found something and called Edgar and Sam over. He's pointing to an opening in the top of the grated elevator.

ALAN

Feel it? Feel the draft?

Edgar shines a flashlight up there.

(CONTINUED)

155 CONTINUED:

155

EDGAR

It's an opening, all right. Let's try it. Somebody give me a boost.

156 EXT. THE CAVE - DAY

156

Michael emerges from the cave with a bundled Laddie in his arms. The sun beats down. Laddie awakens. He looks around with uncomprehending eyes. Michael adjusts the blanket to keep the sun off Laddie's face.

Michael staggers up the old stairs.

157 INT. TUNNEL WITHIN THE CAVE

157

Sam, Edgar and Alan have all entered the tunnel via the elevator and now make their way down its long, dark length.

FLIES begin to BUZZ around. Sam tries to swat them away.

EDGAR

We're on the right trail. Flies and the undead go together like ham and eggs.

Alan pulls a can of bug spray from his knapsack and sprays the air. Sam coughs.

158 EXT. CAVE - DAY

158

Michael arrives at the Chevy with Laddie in his arms. He opens the back door and places Laddie on the seat. Laddie remains asleep as Michael makes certain that his face is covered and away from the sun. Then, turning away from the car, he heads back toward the cave. It is obvious that he is becoming extremely exhausted and rapidly losing strength. *

159 INT. CAVE TUNNEL

159

Edgar, Alan and Sam are frozen in place with mouths hanging open. We don't know why until the CAMERA PANS DOWN and we see:

SKELETONS

of dead hotel guests, killed in the earthquake. They still wear their period clothes. One holds a suitcase. One wears the bellman's uniform.

THE BOYS

summon their courage and continue on.

160 INT. LOBBY/CAVE

160

Michael returns for Star. He looks awful. Star reaches out and touches his hand. Michael wraps her in the cape and lifts her. *

161 INT. THE TUNNEL

161

The boys reach the end of the tunnel where a large opening awaits them. A biting cold wind blows through the opening and flies BUZZ angrily.

SAM

What's that smell!?

EDGAR

Vampires, my friend. Vampires.

They step through the opening into a small cavernous area.

162 INT. PITCH BLACK AREA

162

Sharp, jagged rock formations protrude up from the chamber floor. A network of webs and mossy vines hang from the ceiling. Somewhere in the distance is the HOLLOW SOUND OF DRIPPING WATER.

THE BOYS

pan their flashlights across the scene -- but find no one.

163 EXT. CAVE - DAY

163

Michael carries Star towards the car. He is weakening. His legs buckle and he sinks to his knees. Star's hood falls back revealing her face. Michael finds inspiration in her beauty and struggles to his feet, lurching toward the Chevy.

164 INT. PITCH BLACK HOLE

164

Sam and the Frogs find nothing until they shoot their flashlight beams UPWARD. And what they see causes their hearts to skip a beat.

THE LOST BOYS

hang upside down from the ceiling like great human bats. David hangs in back, protected by the others. Marko hangs in front.

ON SAM, EDGAR AND ALAN

SAM

I thought they'd be in coffins.

EDGAR

That's exactly what this cave is.
One great big coffin.

They climb up the rock formation. Marko hangs down in front of them within easy reach. All look nervous as Edgar slides out a stake from Alan's knapsack.

(CONTINUED)

164

CONTINUED:

164

The boys exchange one final glance of resolution and mutual purpose -- and then Edgar stakes Marko!

The stake slides in easily -- but Marko's eyes and mouth open widely. Light pours out and Marko HOWLS and WAILS.

He detaches from the ceiling and CRASHES to the cave floor with a loud THUD. Blinding light continues to stray outward from his body as he FIZZLES and decomposes next to Sam.

Now the other Lost Boys awaken. The loss of one of their number causes their own faces to contort in horror and pain, like Edvard Munch creations. They SCREAM and BELLOW.

DAVID

You're dead meat!!!

Edgar and Alan cover their ears and scramble down the rock formation. Vermin cover Marko's decomposing flesh. Sam and Frogs freak.

David, Paul and Dwanye drop from the ceiling, flip in mid-air and land on their feet. They have gone full vampire.

The boys run from the chamber and the vampires give chase.

165

THE TUNNEL

165

The boys run through the tunnel, past the hotel guest skeletons -- the vampires hot on their trail.

166

THE LOBBY/CAVE

166

The boys explode into the lobby where shafts of sunlight pour in.

166A

DAVID'S HANDS

166A

reach out of the end of the tunnel but the sunlight hits them and they burn.

166B

INT. TUNNEL

166B

David is forced backward in pain.

167

EXT. OLD WOODEN STAIRS

167

Sam and the Frogs scramble up the stairs toward the car.

SAM

Michael! Start the car!

ALAN

We blew it, Edgar! We lost it!

(CONTINUED)

167 CONTINUED:

167

EDGAR

Shut up!

ALAN

We unraveled in the face of the enemy!

EDGAR

They pulled a mind-scramble on us,
man! It wasn't our fault! They
opened their eyes and talked!

168 EXT. BLUFF

168

They arrive to find Michael passed out beside the car.

Sam and the Frogs shove Michael into the front seat.

SAM

I'll drive!

*

ALAN

We don't ride with vampires.

SAM

Fine! Stay here!

Sam hops in behind the wheel. The Frogs look back toward the cave, exchange a look, and decide to make an exception just this once. They leap in.

169 INT. THE CHEVY

169

Edgar gets in front next to Michael. Alan gets in back next to Star and Laddie. They find it very distasteful to be this close to vampires.

Sam turns the ignition and the car FIRES UP. Hesitates.

EDGAR

Come on. Burn rubber!!!

Edgar STOMPS down hard on the gas pedal.

170 EXT. BLUFF

170 *

The Chevy ROCKETS backwards toward the cliff. Sam stomps on the brakes.

TIRES SCREECH. The car comes to a skidding stop in a cloud of dust -- its back fender hanging precariously over the cliff.

SAM

Burn rubber does not mean warp speed!

171 OMITTED

171 *

E

E

172

172 *

173

INT. GRANDPA'S HOUSE - AFTERNOON

173 *

All enter. Michael carries Star in his arms. Sam and the Frogs carry Laddie. As they approach the stairs, Nanook comes racing up to them, BARKING loudly.

SAM

No, Nanook! Quiet! Quiet!

EDGAR

Your dog knows flesh-eaters when he smells 'em!

Nanook continues to BARK.

MICHAEL

Take him outside, Sam!

Sam grabs Nanook by the collar and leads him away. The others begin to climb the stairs -- when Grandpa appears.

GRANDPA

Michael!

Everyone freezes in place. Grandpa looks them over. They must certainly be the most curious group of people he's ever seen going up the staircase.

GRANDPA

(to Michael; continuing)
Do you know the rule about filling the car up with gas when you take it without askin'?

MICHAEL

No, Grandpa...

GRANDPA

Well, now you know.

Grandpa departs. It takes a moment to register, then everyone hurries up the staircase.

174

INT. UPSTAIRS HALLWAY AND BEDROOMS (CONTINUOUS)

174 *

Edgar and Alan watch from the hallway as Michael makes Star and Laddie comfortable on his bed. Sam comes up the stairs, looks into the bedroom, then turns to the Frogs.

SAM

Well... we blew Plan A.

ALAN

Time to activate Plan B.

(CONTINUED)

174 CONTINUED:

174

SAM

What's Plan B?

EDGAR

We don't have one yet.

(looks at his watch)

And we only have two and a half
hours to come up with one.

SAM

What happens in two and a half
hours?

EDGAR

The sun goes down and they'll be
comin' for us.

175 EXT. A SANTA CARLA CHURCH

175

The sun begins to sink behind the archway cross. CAMERA
PANS DOWN to find Sam and the Frogs charging in on their
bikes. They drop them, run up the steps into the church.

176 INT. VESTIBULE OF CHURCH

176

The boys enter. A christening is taking place within the
church, but nobody notices as the Frogs pour the holy
water from the bowls near the doorways into their
canteens.

177 EXT. THE BOARDWALK - THE OCEAN

177

The sun begins to set.

178 INT. VIDEO STORE

178

Sam enters and goes running up to Lucy.

SAM

Mom! Listen to me! This is very
important! Santa Carla is
crawling with vampires!

Lucy reacts. A customer looks over at Sam. Lucy takes
Sam aside.

SAM

We killed one. We destroyed him.
It was horrible! Edgar staked him.
He was screaming and fizzing!
Light was shooting out of his body!
And then the others woke up and said
we were dead meat.

(MORE)

(CONTINUED)

SAM (CONT'D)

(beat)

Mom -- you gotta tell somebody!

LUCY

Sam! This isn't funny!

SAM

I'm not kidding! They're coming to the house as soon as it gets dark!

LUCY

Stop it, Sam. Stop it right now!

SAM

But, Mom...

LUCY

Not another word! I can't believe you're doing this. I'm going to see Max tonight and you're trying to ruin it for me again.

SAM

No, I'm not...

LUCY

There's nothing wrong with Max. I don't know why you don't --

SAM

(exploding)

-- I'm not talking about Max! To hell with Max!

Lucy reacts. More customers look over. Sam winces.

LUCY

I'll deal with you later, young man.

Sam emerges from the store. The Frogs are waiting for him.

SAM

We're on our own.

Edgar and Alan exchange a look.

ALAN

Good.

EDGAR

That's just the way we like it.

180

INT. GRANDPA'S WORK ROOM

180

Sam comes in to find Grandpa working on one of his mounted animals.

SAM

Grandpa, the Widow Johnson called.
She said to pick her up at seven
instead of eight.

*

GRANDPA

(confused)

Did we have a date tonight?

SAM

I guess so. She said not to be
late.

GRANDPA

I better get cleaned up, then.

181

EXT. GRANDPA'S HOUSE - FEW MINUTES LATER

181

Grandpa takes off in his pickup truck as the sun sinks lower.

MONTAGE SEQUENCE

182

Michael and Sam lock doors and windows, boarding some up.

182

*

183

OMITTED

183

*

184

The Frogs pour some holy water into a full bathtub.

184

185

Sam fills water guns with holy water.

185

*

186

Edgar and Alan supply camouflage makeup using a photo in Soldier of Fortune magazine as their guide.

186

187

INT. MICHAEL'S BEDROOM

187

Michael goes to the window. It looks as if his strength is returning.

He pulls back the curtain and looks out. He has a commanding view of Santa Carla. The sun has just dropped below the horizon.

Michael turns to Laddie and Star who begin to stir from their resting place on the bed. Star and Michael exchange an anxious expression.

STAR

They'll be coming for Laddie and
me, won't they?

(CONTINUED)

187

CONTINUED:

187

MICHAEL

They'll be coming for all of us.

Then Michael goes to his closet and takes out a very serious-looking hunting bow and arrow quiver.

188

EXT. MAX'S HOUSE - EVENING

188

Max opens the door to Lucy and ushers her in.

MAX

Maybe this is the night where everything finally goes right for a change.

LUCY

I hope so.

Max picks up a note of concern in Lucy's voice.

MAX

Something the matter?

LUCY

No, no. - Just worrying about my boys -- as usual.

MAX

(getting her some wine)

Let me tell you something about boys. They're like weeds. They grow best when they're ignored.

LUCY

(taking the wine glass)

I thought you said they needed discipline?

MAX

Well... what do I know? I'm a bachelor.

(pause)

Lucy... this is going to be a very special night, I promise you.

He starts to go, but she stops him. He looks confused, then sees what she has in mind. She kisses him on the lips. It lasts a long time.

189

INT/EXT. THE CAVE - NIGHTFALL

189

190 THE LOST BOYS' POV

190

Exiting the cave, and suddenly... we are flying!

OVER THE OCEAN

190A OVER THE BEACH

190A

OVER THE BOARDWALK

190B OVER MAX'S HOUSE

190B

191 INT. MAX'S HOUSE - NIGHT

191

Max and Lucy are kissing passionately on the sofa when a DISTANT NOISE is heard in the sky overhead. Lucy notices. It breaks the mood. Thorn growls.

MAX

What's the matter, Lucy? You're so jumpy tonight.

LUCY

It's Sam. And this crazy story. I can't get it out of my head...

MAX

Tell me.

LUCY

If he made it up, I've got a real troubled kid on my hands. But if it's the truth...

(beat)

How could it be the truth?!

MAX

Lucy! For God's sake -- tell me.

192 INT. GRANDPA'S HOUSE - THE LIVING ROOM

192

The Frogs assemble Sam, Star and Laddie for final instructions. Michael is upstairs closing doors and windows.

EDGAR

I think I should warn you all: It's never pretty when a vampire buys it. No two bloodsuckers ever go out the same way. Some scream and yell. Some go quietly. Some explode. Some implode. But all will try to take you with them.

Nanook begins to BARK from outside.

(CONTINUED)

192 CONTINUED:

192

SAM

Nanook! I left him tied up in
the yard.

Sam rushes to the door.

EDGAR

Don't go out there! Stop him!

192A UPSTAIRS

192A

Michael hears this and runs down the stairs.

193 EXT. GRANDPA'S HOUSE

193

Sam races across the lawn in the moonlight toward Nanook,
tied up near Grandpa's vegetable garden.

EXT. VAMPIRE POV - FLYING OVER THE TREE TOPS

Moving toward Grandpa's house far in the distance. Sam
can be seen running toward Nanook.

EXT. HOUSE

With Frogs, Star and Laddie watching, Michael dashes out
of the house.

EXT. THE YARD

Sam reaches Nanook, who is now BARKING frantically. Sam
tries to untie him. Has difficulty with the knot.

EXT. VAMPIRE POV

Rushing in toward Sam and Nanook as Michael joins them.

EXT. THE YARD

Michael frees Nanook and grabbing Sam runs toward the
house.

EXT. VAMPIRE POV

Sweeping in toward the yard. Michael and Sam running
below.

CLOSE ON MICHAEL AND SAM

dashing toward the house as VAMPIRE SOUNDS fill the air
behind him Frogs. Star and Laddie cheering them on.

(CONTINUED)

193 CONTINUED:

193

VAMPIRE POV

Now skimming over the grass -- speeding toward Michael, Sam and Nanook. Getting closer... closer... closer.

MICHAEL, SAM AND NANOOK

arrive at the door. Run into the house as:

VAMPIRE POV

has door SLAMMED in its face.

194 INT. THE HOUSE

194

They close up the front door, totally out of breath.

MICHAEL

(to Frogs)

Hide Star and Laddie upstairs.

The Frogs obey and disappear up the stairs with Star and Laddie just as:

195 DWAYNE

195

EXPLODES from the fireplace! He swings on the chandelier, kicking Sam and Michael to the floor. The lights go out..

196 INT. UPSTAIRS BEDROOM

196

Star, Laddie and the Frogs rush in. Star pushes Laddie under the bed. Edgar checks the window to make sure it's locked. Alan closes the door, revealing:

PAUL

who has been standing behind it. (Full Vampire). Everyone SCREAMS.

197 INT. LIVING ROOM

197

Sam finds a floor lamp and switches it on. He discovers Michael unconscious on the floor. Then, Dwayne swoops down from above and picks up Sam.

Sam draws his water pistol and sprays Dwayne in the face. Dwayne BELLOWS in protest.

198 INT. UPSTAIRS BEDROOM

198

Paul advances on the Frogs who flail at him with wooden stakes. Paul swats them easily away, laughing.

199 UNDER THE BED 199
Laddie begins to change.

200 INT. LIVING ROOM 200
Sam continues to battle Dwayne as Michael begins to regain consciousness.

201 INT. UPSTAIRS BATHROOM 201
The Frogs shoot holy water at Paul. We see and hear Paul's skin SIZZLE -- but he keeps on coming.

202 INT. BEDROOM 202
Laddie continues transforming under bed.

203 INT. BATHROOM - GROUP FIGHTS PAUL 203
Then, Nanook bounds into the room, his claws clicking across the floor. He leaps onto Paul, propelling him backwards into the:

BATHTUB

and into the holy water, with a mighty SPLASH. The water burns. Paul SCREAMS and kicks. The water turns to a bubbling foam -- boiling up, spitting and shooting into the air like a geyser.

Then, the whole disgusting mess begins to swirl down the drain into the pipes. Paul's face in the middle.

The sink and toilet EXPLODE, spewing water and vampire waste across the room.

204 INT. KITCHEN 204
Vampire scum totals the room.

205 LADDIE TRANSFORMING 205
further under bed.

206 INT. LIVING ROOM 206
Dwayne is about to gouge Sam's eyes out when:

MICHAEL

Sam! Duck!

Michael is on his feet with an arrow drawn. He releases it. It WHOOSHES through the air and sinks into Dwayne's chest. Star appears at the top of the stairs.

(CONTINUED)

206 CONTINUED:

206

Dwayne ROARS in horror and pain -- CRASHES into the stereo, turning it on. Then, as if illuminated from within, Dwayne's body begins to glow. It CRACKLES with electrical energy. HISSES and FIZZES. Then vanishes from sight.

207 INT. UPSTAIRS BEDROOM

207

Under the bed, Laddie's teeth change, popping off his braces. He is becoming a vampire.

208 WIDER SHOT

208

Shows Edgar and Alan running in fresh from the kill.

EDGAR

See that sucker burn?

ALAN

We totally annihilated his night-stalkin' ass!

They plop on the bed, refilling their water pistols with holy water.

EDGAR

Death to all vampires!

ALAN

Maximum body-count.

EDGAR

We are awesome monster-bashers!

ALAN

The meanest!

EDGAR

The baddest!

The Frogs are about to exchange another self-congratulatory high-five when... the mattress begins to erupt between them. It bulges and heaves and...

LADDIE

RIPS through it! Bedcovers are shredded and mattress stuffing and springs explode into the air. Laddie has transformed into the ugliest, meanest little vampire imaginable.

Alan and Edgar SCREAM at the top of their lungs and leap away from the bed in terror.

(CONTINUED)

208 CONTINUED:

208

Laddie virtually pulls the mattress apart, climbs away and advances on the Frogs who cower in the corner like the scared children they are.

Star rushes in, sees what's happening, and steps between Laddie and the Frogs.

STAR

Laddie... NO.

209 INT. LIVING ROOM

209

Sam and Michael run up the stairs. Sam runs into the bedroom but as Michael reaches the head of the stairs:

DAVID

Suddenly drops into frame, in front of him, UPSIDE DOWN, hanging from a rafter above. He pushes Michael who crashes down the stairs.

Next, David yanks the HEATER OUT OF THE WALL and tosses it towards the bedroom door, the combination of liquids and mattress stuffing on the floor, cause it to immediately ignite. Forcing Star, Sam, Laddie who has returned to normal and the Frogs to stay imprisoned in the hallway.

MICHAEL

gets to his feet at the bottom of the stairs, as David looks down at him.

DAVID

Give up, Michael! You're one of us. Don't you understand that? You're one of us.

MICHAEL

No!

DAVID

Don't make me kill you, Michael!

Michael sees a broken hatrack on the floor. He picks it up. The broken end is very sharp.

David takes to the air. He swoops down on Michael, raking his claws across his back, tearing his shirt and drawing blood.

210 INT. UPSTAIRS BEDROOM

210

Sam and the Frogs are attempting to escape the bedroom.

(CONTINUED)

210 CONTINUED:

210

They make a ladder of sheets and curtains and drop it out the open window.

ANOTHER ANGLE

Star and Laddie look at the blazing doorway.

LADDIE

You could do it, Star...

STAR

But I'd have to be... you know
like you were...

211 INT. LIVING ROOM

211

David has been swooping and taking pot shots at Michael from the air. Now he grabs the hatrack from Michael's hands and SNAPS it like a twig. Michael leaps and becomes airborne himself. It's a first... he uses it to grab David.

DAVID

(gleefully)

He flies...!

(laughing)

And now he dies!!!

Grabbing Michael savagely he ZOOMS him through the living room.

212 THROUGH THE TRASHED KITCHEN

212

213 AND ONTO THE BACK PORCH

213

Where they crash onto the floor.

214 UPSTAIRS BEDROOM

214

The Frogs and Sam have their sheet and blanket ladder ready. Edgar starts out the window but Sam pushes him away.

SAM

Me first. He's my brother.

215 ANOTHER ANGLE

215

A LOUD CRASH from below is felt to the core by Star and Laddie.

STAR

Michael needs me.

(CONTINUED)

- 215 CONTINUED: 215
- She approaches the burning doorway. We realize that for her to go through it, she must allow a bit of the vampire in herself to surface. A subtle change comes over her... and she opens the burning door and walks through it without harm.
- 216 ANOTHER ANGLE 216
- The boys don't notice as Sam goes down the sheet ladder.
- 217 INTO THE BACK PORCH 217
- where Michael and David SLAM each other into walls. Finally, David picks up Michael's heavy barbells, presses them to Michael's chest and propels him backwards, two feet off the ground, back --
- 218 THROUGH THE KITCHEN 218
- 219 THROUGH THE DINING ROOM 219
- 220 INTO THE LIVING ROOM 220
- where David traps Michael against the wall, the barbell pressed against his neck..
- 221 EXT. THE HOUSE - BEDROOM WINDOW 221
- Sam is about half-way down when the sheets come apart dropping him into the foliage below.
- 222 INT. THE LIVING ROOM 222
- David presses against the barbells so hard that the weights sink into the wall and the bar itself begins to crush Michael's throat.
- STAR (O.S.)
Leave him alone!
- David turns to see Star standing behind him. He grabs her and tosses her aside. Michael tackles David and the two of them tumble into Grandpa's taxidermy room.
- 223 EXT. THE HOUSE - THE GARDEN 223
- Sam untangles himself from one of the bushes only to have A HAND wrapped around his mouth pulling him into the shadows.
- 224 UPSTAIRS BEDROOM 224
- The Frogs beat out the fire.

225 INT. TAXIDERM MY ROOM

225

Michael and David fight savagely. With all the animal horns, wooden pegs and equipment, there is almost certain death at every turning.

DAVID

Give up, Michael, just give up and
be one of us...

Michael wrenches David around and grabbing a stake is about to plunge it into him.

DAVID'S FACE

He smiles as he looks up at Michael.

MICHAEL'S FACE

Almost like David's now, the evil obvious.

DAVID

See you are one of us... you are
just like me!

HEADLIGHTS FROM OUTSIDE

sweep across their faces now. Michael realizes he is about to kill David. He stops and his face starts to return to normal.

MICHAEL

I can't... I don't want to be like
you...

The CAR CAN BE HEARD STOPPING OUTSIDE and the sound of running feet. David relaxes and his face has returned to a younger, calmer, David.

DAVID

I don't either.

226 THE TWO YOUNG MEN

226

have found some sort of bond finally. It is quickly broken however as Max rushes in and pulls David out of the room.

MAX

What the hell's going on here?

Max pulls David into the living room as Lucy deals with Michael.

LUCY

What happened, Michael? Where is
Sam?

(CONTINUED)

Michael is just about to try to explain when there is a SCREAM from the living room. Everyone watches as Max lifts David and impales him on antlers above the fireplace. David EXPLODES IN FLAME and his flaming body zaps around the house until it smolders to ashes on the floor. Everyone looks to Max.

MAX

He was trying to kill Michael.

MICHAEL

No he wasn't...

The Frogs, Laddie and Star join in.

EDGAR

What does it matter? The head vampire is dead. It's all over.

STAR

No it's not. I don't feel any different.

MICHAEL

Neither do I.

LUCY

Have all of you gone insane? Where is Sam?

Michael looks to Max.

MICHAEL

It's you isn't it? You're the leader.

STAR

You're the secret David was protecting.

ALAN

But he passed the test.

MAX

Never invite a vampire into your house. It renders you powerless.

Max looks to Lucy who is shrinking in horror.

MAX

I'm sorry, Lucy. It's all my fault. My boys have misbehaved... They needed a mother so badly.

(MORE)

(CONTINUED)

MAX (CONT'D)

It's you I was after all along,
Lucy. To be our day time guardian.
I knew if we could bring Sam and
Michael into the family, there'd
be no way you could say no.

Lucy reacts -- looks around for Sam.

LUCY

Sam! Where's Sam!?

MAX

It was all going to be so perfect,
Lucy. Like one big happy family.
Your boys... and mine.

(beat)

I still want you, Lucy. I haven't
changed my mind about that.

Max advances toward Lucy. He is the meanest, nastiest,
foulest, oldest vampire of them all. And all the evil
and depravity that dwells within his soulless being now
manifests itself in his ghastly appearance.

Everyone SCREAMS.

He moves toward Lucy. Yellow eyes flashing. Fangs
descending below his jaw. Skin rancid. Breath foul.

Michael steps between Max and his mother.

MICHAEL

I didn't invite you in this time!

LUCY

Michael!...

MICHAEL

Get out, Mom! Run!

Max ROARS and everyone is knocked to the ground and held
there by the sound. Everyone but Michael, who bravely
goes for Max.

But Max throws Michael over his head. Michael hits
against the walls and the bannister, SNAPPING off the
rails one by one. He lays almost dead on the second
floor landing.

Max smiles to himself, reaches down and pulls Lucy to
her feet.

(CONTINUED)

226 CONTINUED: (3)

226

MAX

Don't fight. It's so much better
if you don't fight.

He lowers his head to her neck. Lucy looks over his
shoulder, sees something through the front window.

227 HER POV - TAILLIGHTS APPROACHING

227

228 EXT. HOUSE

228

Grandpa driving, Sam riding shotgun. Backing the truck
wildly toward the front door.

SAM

Jump, Mom!!!

Grandpa sounds the old horn.

229 INT. LIVING ROOM

229

Lucy pushes away from Max just as:

230 GRANDPA'S TRUCK

230

SMASHES THROUGH THE DOUBLE DOORS AND COMES BARRELING
BACKWARD TOWARD MAX WITH ALL THE SHARP FENCE POSTS
AIMED TOWARD HIM.

MICHAEL ON THE UPPER LANDING

Opens his eyes to see it.

MAX

Just about to jump to safety, but:

MICHAEL

leaps from above and pushes him into the stakes as
the truck barrels in. A perfect bull's-eye scored by
Michael, Sam and Grandpa.

231 GRANDPA'S TRUCK

231

Several large fence posts penetrate Max's body...
slicing through Max's body like knives through butter!

Max ROARS in protest and in pain. The force of the
impaling propels him backwards into the fireplace where
his body becomes a VORTEX, drawing into it all that
surrounds it.

(CONTINUED)

231 CONTINUED:

231

It sounds like the RUSHING OF THE WIND as furniture, drapes, carpets, etc. are sucked into the space that was once occupied by Max's body.

Lucy, Star, Laddie and the Frogs hold on to one another for dear life, lest they get sucked in as well. Michael, too weak to save himself, goes by -- but Star and the Frogs are able to grab hold of him.

Everything else that isn't nailed down (and some things that are, like floorboards) disappear into the swirling vortex.

Max's own head and limbs are consumed in the vacuum, and the vortex beings to subside. Silence.

LUCY

Everybody okay?

232 ANOTHER ANGLE

232

Everyone is able to get to their feet now. Sam leaps out of the truck, grabbing Max's driving cap on the floor. He picks it up and tosses it into the now dying vortex.

Michael and Star trade joyful expressions.

MICHAEL

We're okay. I feel it!

STAR

Me too.

They look at Laddie.

LADDIE

I think I remember my parents' phone number.

233 GRANDPA'S TRUCK

233

in the middle of the dark the dust and the debris. The cab door opens and Grandpa pushes his way out. Without noticing anyone, lost in his own grumbling, he walks past them and into the destroyed kitchen. He goes directly to the refrigerator. He pays no attention to the mess or the gooey green slime that coats the walls. He just opens the door and takes a diet Root Beer from the second shelf.

He POPS the top, takes a long swallow and lowers the can.

(CONTINUED)

233 CONTINUED:

233

GRANDPA

(to himself)

The one thing about livin' in
Santa Carla I never could stomach...

(beat)

All the damn vampires.

THE END

POSSIBLE END CREDITS OVER

234 INT. LOBBY/CAVE - NIGHT

234

Deserted, the CAMERA PROWLs through the Rock 'n' Roll ruins.

Eventually the CAMERA pushes toward the old mural painted on the lobby wall. The mural depicts a typical day on the boardwalk in the year 1900.

CAMERA MOVES CLOSER AND CLOSER TO THE-MURAL

And HOLDS TIGHT on one painted figure in particular: A man in a straw hat. He's grinning broadly... and he's most definitely Max.